

A
PLAIN and COMPENDIOUS
METHOD

Of Teaching

THOROUGH BASS,

After the most Rational Manner.

WITH

Proper RULES for Practice.

THE

EXAMPLES and LESSONS

Curiously Engraved on Copper Plates.

By JOHN FREDERICK LAMPE,
Sometime Student at *HELMSTAD* in *SAXONY*.

L O N D O N :

Printed for J. WILCOX, at *Virgil's* Head over-against the New
Church in the *Strand*.

MDCCXXVII.

TO THE
HONOURABLE
Colonel *Blathwayt*.

S I R,

NOT to confess to the World how many Obligations I owe you, for your many Favours, and kind Expressions upon all Occasions, and for permitting me to have some Share in your Esteem (an Honour I set the highest Value upon) would be unpardonable Forgetfulness: If the Present I here make you is not
A as

ii *D E D I C A T I O N.*

as great as I could wish it, yet if it should have the good Fortune of your Acceptance and Approbation, who have so elegant a Taste and sound Knowledge of *MUSICK*, whose natural Disposition of Mind, Strength of Genius, and superior Judgment render you dear to all who have the Happiness of your Acquaintance ; I shall not repent me that I have presumed, without Leave, to offer this small Piece to you in so publick a Manner.

Whoever has your Protection must have some Degree of Merit, and need fear no Censure from the knowing Part of the World ; as for the others, I am in no Pain about them :
But

D E D I C A T I O N. iii

But let the Fate of these Sheets be what it will, I am sure of (what I long wished for) this Opportunity publickly to acknowledge, with what sincere Respect, I am,

S I R,

Your most Obliged

and most Obedient

Humble Servant,

John Frederick Lampe.

T H E

P R E F A C E.

I *AM* sensible from many Years Practice, that there is nothing more wanted in the Musical Way than plain and intelligible Rules for Thorough Bafs, and I have long wished that the best Master of Musick would have undertaken it, and given us the best and plainest Rules, by which Scholars might not be overburthened with Multiplicity of Articles to crowd their Memory, but such only as should be necessary to instruct and convince them; for perhaps it is not altogether accustomed in Musick, as in other Sciences, to teach every Man to be capable of giving a Reason for what he doth, altho' it is to be wished every Performer knew what he was about: For tho' his Ear be never so well tuned for Musick, yet if he knows not the Principles of Thorough Bafs, I need not say how much he is at a Loss.

I am apt to doubt where it is a Matter of my own, therefore I only say I know of no Faults that are in the Rules I have here given; but if there is an easier, truer, and more expeditious Way for Masters to teach Scholars, I should be very glad to see it in Print.

'Tis

vi The P R E F A C E.

'Tis true I have formed a Method something peculiar from the Way Masters have generally taught Thorough Bafs ; but if my Method is found eafier, by which Masters may fooner teach, and the Scholars understand the Grounds of it, I may presume it will be followed, at leaft, till a better is fhewn.

As to the Pieces already in Print, I need not fay much, fince Masters can make but little, and Scholars no Ufe of them.

I believe many, who have endeavoured to learn Thorough Bafs, will readily confeff that they have not been a little puzzled by intricate Rules, only directing them what to play to the Figures $\frac{4}{2}$ &c. without any other Explanation or Reason. Some indeed have gone a little further, and have fhewn what Cord thofe Figures represent, and how to learn something of the Keys ; but I don't find any have given plain Directions and practical Rules built upon the Grounds of Composition, to fhew how each Sound in each Key fhould be accompanied, and why, and I beg Leave to fay no Rules for Thorough Bafs are of any Value without it.

I have therefore endeavoured (as much as the Time which could be fpared from my Business would permit) to give the World something that might be ufeful for the fpeedier Knowledge of this material
Point,

The P R E F A C E. vii

Point, *that by the Method laid down the Scholar may know how to perform his Thorough Bass justly, according to the Modulation of the Parts in Score, and may be able to give a Taste to his Accompaniment, and to humour it according to the Design and Intention of the Composer; to give a Reason for his Proceedings, and be capable of knowing when he is right, or where he is wrong; and this to be done, without being a Work of such long Time before the Scholar comes to a tolerable Knowledge of any Part of it.*

The Method I have observed, in the Rules and Directions I have given, so naturally lead from one to the other, that I hope the Master will be eased of some Pains, and the Learners receive greater Satisfaction than hitherto they have done from the Medley of incoherent dark Rules, as yet published.

I don't publish this Piece for the Instruction of those who are already Masters of the Subject, I pretend not their Information, but for the Use and Benefit of Scholars, for which Reason I have made it so intelligible, that I think no one will mistake my Meaning.

I have reduced the Whole into a very narrow Compass, altho' the Subject is of so vast an Extent, that it might well fill a large Volume, to shew a tolerable Part of its Variety; but nevertheless the
Scholar

viii The P R E F A C E.

Scholar will find Variety enough for him to practice in the Lessons I have given, which is all I now aim at; and I have rather endeavoured to make this Piece useful to others, than beneficial to myself, by filling it up with a greater Number of Examples, when a few of each kind saves the Learner both Time and Expence, and gives him an equal Share of Knowledge of the Groundwork.

If I am censured from my plain and familiar Way of Writing, and for Repetition, which some may think useless; let them remember that I write for the Instruction of Scholars, and in such a Case, nothing can be made too plain. If this Answer is not sufficient, let it be those Gentlemen's Satisfaction to write in such a Manner, that few or none can understand them; be it mine always to make what I say intelligible to the meanest Capacity.

If I have made any material Omissions, or Mistakes, the candid, judicious Reader will have the Goodness of Nature to pardon them, with a View that a second Impression will make him amend; as to the Would be-Critics, they ought not to be capable of doing more Harm, than they are of doing Good. Therefore, courteous Reader, I shall detain you no longer, but to heartily wish you all the Benefit that can be hoped from a Work of this Nature.

A P L A I N

A
PLAIN and COMPENDIOUS
METHOD,
OF
Teaching THOROUGH BASS.

THOROUGH BASS is of that Consequence in *Musick*, that he who is not well acquainted with it, can only play by *Guess*; this being the *Ground-work* upon which all *true Performances* are built, and must be the *Regulator* of the *Performer*, if he intends either to do *Justice* to himself, or the *Piece* he performs; to come to the Knowledge of which the *Scholar* must be first taught the due *Order of Sounds*; for from their due Order the Beauty of *Harmony* arises, each Part having its Stated Course, still keeping close to the first *Regular Order and Method*. Thorough
Bass

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Bass therefore points out this Order, which when well learn'd, the Scholar may easily enter into the Intention of the *Composer*, and readily understand, by seeing the Score, how the Piece should be executed.

THE first Step therefore to be taken, to attain the Knowledge of *Thorough Bass*, is to know the *Degrees* by which to count, always beginning from the *lowest Sound*, and counting upwards; that is from the Left to the Right, *on the Harpsichord*. The Reason of beginning with the lowest is, because it is the *greatest Sound*, and all *higher* (lesser) Sounds, must of Consequence be comprized in it, naturally come after and proceed from it, by *half and full Tones*.

THAT *Scholars* may the easier distinguish and remember *half Tones* from *full Tones*, let it be observed, that wherever there are two *Keys together* on the Harpsichord, and no *Key betwixt*, those two Sounds make the Interval call'd *half a Tone*, and where there is a *Key betwixt*, either a short or a long *Key*, a full *Tone*; so E *natural*, and F *natural*, as the next *Key* above it, make *half a Tone*, because there is no *Key betwixt*, and
for

The Table of Intervals

Plate . 1.
Page : 11.

No Key be-
tween, there-
fore a half
Tone, call'd
the flat
Second.



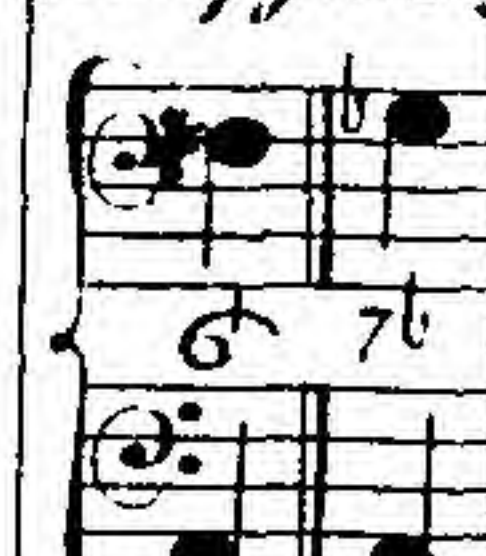
Three Keys
between, therefore
two full
Tones, call'd
the Sharp
third.



Five Keys
between, therefore
three full
Tones, call'd
the Sharp
fourth or
the flat
fifth.



A full Tone
is a half,
or three
Keys be-
low the
Eight, call'd
the flat se-
venth or
Sharp sixth.



Half a Tone,
or the key
below the
Eight, call'd
the Sharp
seventh.



Half a
Tone above
the Eight,
call'd
the flat
Ninth.



A Key between,
therefore a full
Tone, call'd the
Second.



Two Keys be-
tween, therefore
a full Tone and
a half, call'd
the Sharp Second,
or lesser third.



Four Keys
between, there-
fore two full
Tones & a half,
call'd the fourth.



Six Keys be-
tween, therefore
three full Tones
& a half, call'd
the fifth.



Two full Tones
or Four Keys
below the Eight
call'd the Sharp
fifth or flat sixth.



A full Tone, or
two Keys below
the Eight, call'd
the Seventh or
Extream Sharp
Sixth.



The Eight.



A full Tone
above the Eight
call'd the
Ninth.



The Bass



Designed by T. L. Lampe & Published according to Act of Parliament Sep. 1737.

B. Cole sculp.

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for the same Reason F *sharp*, and the next G *nat.* make but *half a Tone*; but from F *nat.* to the next G *nat.* make *a full Tone*, because there is a *Key* betwixt. Practice has convinced me, this is the best and most *expeditious Way* of beginning with *a Scholar*, in Order to make him easily *find out*, and remember all the useful *Intervals* in Musick; which *Intervals* are also distinguished by the following Numbers, 2^{d.} 3^{d.} 4^{th.} 5^{th.} 6^{th.} 7^{th.} 8^{th.} 9^{th.} and as they are either *sharp*, or *flat*, greater, or lesser (which has the same Signification) they contain so many *full and half Tones*: Therefore when a Scholar is told that a flat or lesser *Second* consists only of half a Tone, a *Second* of a full Tone, and the *sharp Second* of a full Tone and a half, that the *greater Third* is half a Tone higher then the *lesser*, because there are three *Keys* betwixt, the lesser having but *two*, he may be certain not to mistake one for the other. For Example, should he be asked if the Interval $\left\{ \begin{array}{l} \text{C sharp,} \\ | \\ \text{A nat.} \end{array} \right\}$ is a *greater* or *lesser Third*, he will immediately find it is a *greater Third*, because it makes two full Tones, or that there are *three Keys* betwixt; the Table of *Intervals*, Plate 1. representing the Order of the Keys of a Harp-

B 2

fichord,

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fichord, will further show this, and the Nature of all the other *Intervals* proceeding from the *Bas*s *A nat.*

I HAVE purposely omitted the describing in the Table the Six full Tones, that are included in the *Octave* $\left\{ \begin{array}{c} a \text{ nat.} \\ | \\ A \text{ nat.} \end{array} \right\}$ because it is much easier for *Scholars* to find out the *Eighth* Note, *a nat.* by noting, that it is like *A nat.* its *Bas*s Note, the uppermost of the two long *Keys*, which are between the three short *Keys*; and it is easier also to find the *G sharp*, or higher Sound of the *sharp Seventh* $\left\{ \begin{array}{c} G \text{ sharp,} \\ | \\ A \text{ nat.} \end{array} \right\}$ by the Description of its being *half a Tone*, or the *Key* below the *Eighth* Note *a nat.* than by saying: it is five Tones and a half, and that there are Ten *Keys* betwixt; and therefore the other remote *Intervals* in the Table are described this way, either so many *Keys* above or below the eighth Note.

THE *Scholar*, following this Method, will be easily able to know any *Interval* from any given *Bas*s Sound, and to give a Reason for it.

THERE

T H E R E not being the Difference of *half a Tone*, between the *Sharp Second* and the flat *Third*, they are sounded by the same *Key* on the Harp-fichord, and so is the *Sharp Fourth*, and the Flat *Fifth* for the same Reason, as well as the *Sharp Fifth* and Flat *Sixth*, the *Sharp Sixth* and the Flat *Seventh*, the extream *Sharp Sixth* and the *Seventh*. But the *Scholar* by the Example in *Notes* will find, that they are differently placed upon the *Lines* and *Spaces*, and called by different *Letters*, as may be seen in the foregoing *Table*, and they are of different *Nature* and *Engagement* with the other Parts sounding with them, and the different *Accompanymment* is shewn in the *Lessons* herein after given.

T H U S having directed the *Scholar* how to distinguish each *Interval*, I shall proceed to shew, how those *Intervals* are to be sounded, what those *Sounds* make, and what they are called.

I N the first Place it is to be observed, that the *Interval* of the greater or lesser Third, and that of the Fifth (*not the sharp or flat Fifth*) produce a
perfect

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perfect *Harmony*, and is called a *Common Cord*, as

$\left\{ \begin{array}{c} E \text{ nat.} \\ | \\ C \text{ nat.} \\ | \\ A \text{ nat.} \end{array} \right\}$ make a *Common Cord* with a flat Third,

and is therefore called a flat Cord, and $\left\{ \begin{array}{c} E \text{ nat.} \\ | \\ C \text{ sharp.} \\ | \\ A \text{ nat.} \end{array} \right\}$ make a *Common Cord* with a greater Third, and therefore called a *Sharp Cord*.

By this may be seen, what is called a *natural Third* is from the uppermost of the two Sounds being a *natural Sound* (or long Key) which must be either greater or lesser, that is to say, either *Sharp* or *Flat*. Now let it be remember'd, that all the *natural Sounds* (or long *Keys*) on the Harp-fichord, must have a long *Key*, to make a *Fifth*, except B *nat.* or C *flat*, which have a short *Key*

to make a *Fifth*, viz. $\left\{ \begin{array}{c} F \text{ sharp.} \\ | \\ B \text{ nat.} \end{array} \right\}$ $\left\{ \begin{array}{c} G \text{ flat.} \\ | \\ C \text{ flat.} \end{array} \right\}$ and all *short*

Keys must have a *short Key* to make a *Fifth*, except the A *sharp*, or B *flat*, which have a *long*

Key to make a *Fifth*, as $\left\{ \begin{array}{c} E \text{ sharp.} \\ | \\ A \text{ sharp.} \end{array} \right\}$ $\left\{ \begin{array}{c} F. \text{ nat.} \\ | \\ B. \text{ flat.} \end{array} \right\}$

If this be well minded, the *Scholar* will not fall into the *usual Mistakes* of taking F *nat.* to B *nat.* instead of F *sharp*, to make a *Fifth*, but by this

Ex. 1.

Plate 2.
Page 15.

Note of 1st 2^d 3^d 4th 5th 6th 7th 8th 9th which is 1st second note from 1st 8 as first

Treble

Bass

Double Bass

Ex. II.

Treble

Bass

Double Bass

Ex. III.

Treble

Thorough Bass

Natural Bass

of Teaching Thorough Bafs. 15

this means be well acquainted with what makes *Fifths* throughout the Harpsichord.

To prevent Perplexity, and that one Thing may not be confounded with another, I choofe to diftinguifh by the Word *Note* a fingle *Sound*, and all *Intervals* by the Words of *Second*, *Third*, *Fourth*, *Fifth*, &c. as in the firft Example, *Plate 2*.

THE *Scholar* having now learned, what Notes any Common Cord confifts of, and how to find them on all Occafions, he ought to proceed to learn to *double* the Parts in a proper Manner.

THE ground *Note* from which the *Common Cord* receives its Name muft be firft *doubled*, which Double is made by adding to it the *Eighth Note*, and the *Eighth Note* to this muft be added, before the *Fifth Note* ought to be doubled, and the *Fifth Note* doubled once (or its Eighth Note taken to it) before the *Third Note* fhould be doubled (or its Eighth Note taken to it) becaufe great Care fhould be taken, that the Parts, by *too much Doubling*, do not overpower the Bafs. The Doubling is left to the Performer to do as he thinks proper, either to make more or fewer Number
ber

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ber of *Parts* as he finds it most agreeable to the Score, or the *Intention* of the Composer.

T H A T a *Scholar* may know what are the Marks of a *Common Cord*, let him observe the second Example, *Plate 2*.

W H E N no *Sharp* or *Flat* is marked upon the *Line* or within the *Spaces*, after and next to the *Cliff* in the *Bass*, the *Accompaniment* must be made with *all natural* Sounds throughout, and what *Sharp* or *Flat* is marked after and next to the *Cliff* upon the *Lines* or within the *Spaces* in the *Bass*, the *Accompaniment* must be made with the like *Sharp* or *Flat* throughout, except when an accidental *Flat*, *Sharp*, or a *Natural* is marked over the *Bass*, which *then* only accompanies that, over which it stands.

I N the foregoing *Example*, no *Sharp* or *Flat*, is marked upon the *Lines* or within the *Spaces*, the *Bass*-Note in the first Barr requiring the Accompaniment of a *Common Cord*, which are *all natural* Notes, and therefore *not* figured with $\left\{ \begin{smallmatrix} 8 \\ 5 \\ 3 \end{smallmatrix} \right\}$ in the *Thorough Bass*-Part B. for to avoid the
Multi-

of Teaching Thorough Bass. 17

Multiplicity of Figures, which are set over the Thorough Bass Part A.

THE Marks called *Sharp*, *Natural*, or *Flat*, being put over *any Note*, without *any* other Figure, as seen in the second and following Barrs of the *Thorough Bass* Part B. in the foregoing Example, always stand for a *sharp*, *natural*, or *flat Third*, and are the Marks of a *Common Cord*, tho' the 5. or 8. is not figured.

THE *Flat*, the *Natural*, and the *Sharp*, being marked after the Figure 4. upon each *Minum* in the *Bass*, over the *fifth* and *sixth* Barr, shew, that the *Fourth* is play'd instead of the *Third*, during the first *half Part* or time of the *Note*, or first *Crotchet* of the *Minum*, and that the *Common Cord* is heard on the latter half part of the Time of the Note, or last *Crotchet* of the *Minum*. The 5. being marked after the 6. over the *Semibreve* in the seventh Barr, shews, that the *Common Cord* of A *nat.* must be play'd in the Time of the *latter* half of the *Semibreve*, but in the *eighth* Barr the *Common Cord* of A *nat.* must be play'd during the Time of the *first* half part of the *Semibreve* ; and in the last Barr of the

C

Example,

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Example, the *Ninth* is play'd instead of the *Eighth*. The 8. shews, that the *Common Cord* is play'd in the Time of the *latter* half part of the *Crotchet*. This *Example* being well observed, *Scholars* will not be at a loss to know how to play a *Common Cord*, or any other *Cord* that is marked by two *different* Figures over a Note, the one *succeeding* the other *in due Time*.

THAT *Sound*, that gives the *Cord* the Name, is called the *Natural Bass*, which differs from the *Thorough Bass* in this, that the latter sounds *any* Part or Note of a *Cord as a Bass*, but the Former keeps its place as *Ground-Note* of the *Cord*, as appears by the third Example, *Plate 2*.

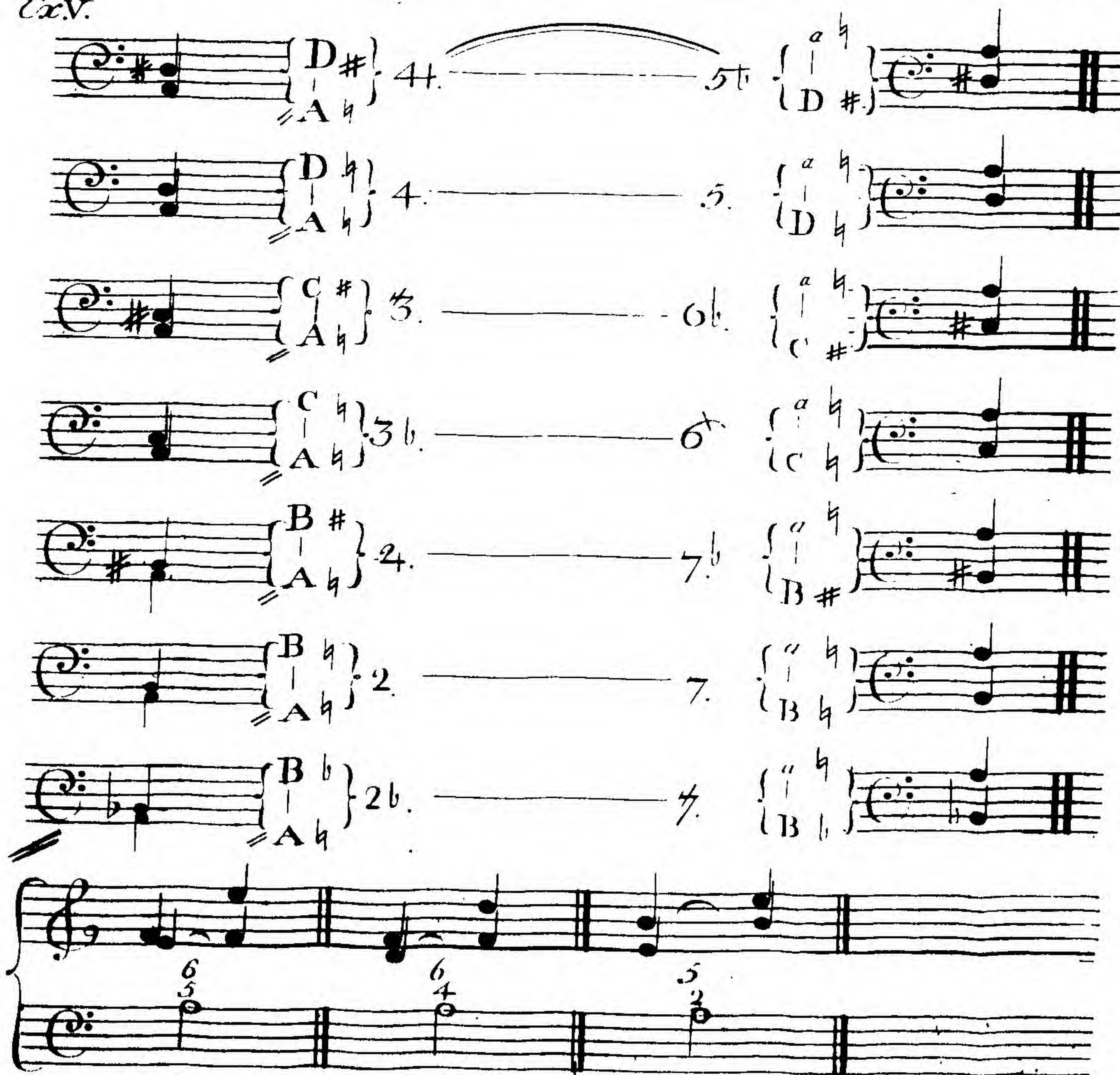
IN the third Example the *Thorough-Bass* part founding the *third Note* of the *Cord*, is figured with a 6 over it, and the *Thorough-Bass* part founding the *fifth Note* of the *Cord*, the figures of $\frac{6}{4}$ are placed over it, because the Figures over the *Thorough Bass* are counted from the same, and marked accordingly; Therefore in this Example the a *Nat.* as the eighth Note to the *Natural Bass* A *nat.* is the *sixth Note* to the *Thorough Bass* C *Nat.* and the fourth Note to the *Thorough Bass*
E

Cr. IV.



Plate 3.
Page 19.

Ex.V.



of Teaching Thorough Bafs. 19

E *Nat.* The c *Nat.* being the third Note to the natural Bafs a *Nat.* is marked by the *Six* over the E *Nat.* in the *Thorough Bafs*, as being the sixth Note to it; altho' the *Thorough Bafs Note* proves to be the third or fifth Note of the *Cord*, its eighth Note may be added when a greater Number of Parts, or more than *two or three* Parts, are required to accompany the same.

As the *Thorough Bafs* part may sound any *Note* of the *Cord*, so any *upper Part* may do the same, for which Reason a *Common Cord* may be taken *higher or lower*, so that the Fifth, the Eighth, or the third Note may be *uppermost* or first Treble of the Accompaniment, as for Instance in the fourth Example, *Plate 3.*

IT will be very necessary for the *Scholar* to remember that from the *fifth Note* to the *eighth Note* makes the *Interval* of a *Fourth*, but when the *Cord* is taken in its *natural Order*, that is the Parts nearest one another, the *highest* Part having the *highest Sound* of the *Cord*, the fifth Note the uppermost, being *naturally* the highest Sound of the three different Parts of *the Common Cord*, there is no *Interval* of a Fourth perceived, the

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Interval of a greater or leffer Third, being the Uppermost *according* as the Cord is *Flat* or *Sharp*, *viz.*

$$\text{Leffer Third } \left\{ \begin{array}{c} \text{C nat.} \\ | \\ \text{A nat.} \end{array} \text{ — } \begin{array}{c} \text{E nat.} \\ | \\ \text{C nat.} \end{array} \right\} \text{Greater Third.} \parallel \text{Greater Third. } \left\{ \begin{array}{c} \text{C sharp.} \\ | \\ \text{A nat.} \end{array} \text{ — } \begin{array}{c} \text{E nat.} \\ | \\ \text{C sharp.} \end{array} \right\} \text{Leffer Third.}$$

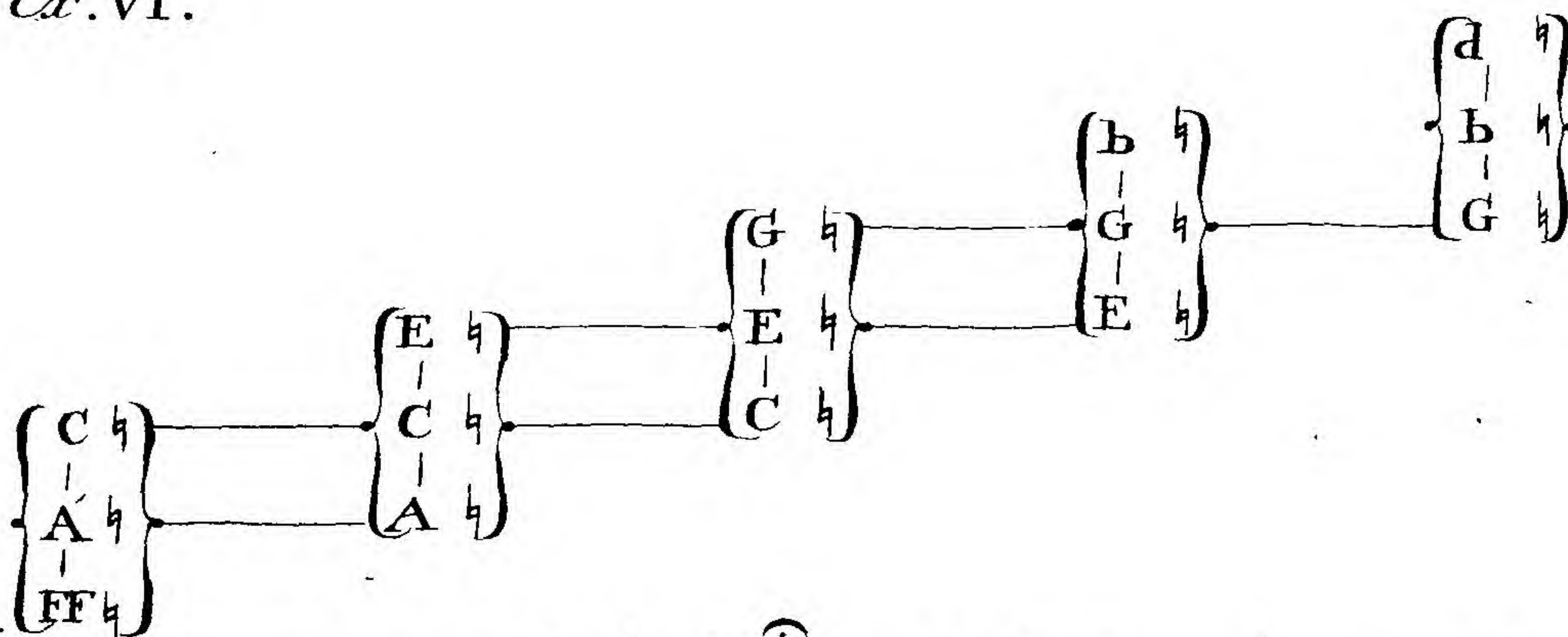
but when the Third or Eighth Note of the *Common Cord* is the uppermost, then from the Fifth to the Eighth Note the *Interval* of a Fourth plainly distinguishes itself, so that the lowest Sound of this Interval in the *higher* Parts is the *Fifth*, and the uppermost the *Eighth* Note of the *Cord*.

N o w in taking the *Intervals* and *Cords* different Ways, there often happens Perplexity, to avoid which take the Fifth Example, *Plate 3.* for a Guide.

T H E *Scholar* having been taught the Nature of a *Cord* and how to *double* and vary it, he should now learn how to proceed from one *Cord* to another and properly to *vary* their Harmonies, and to do this, he must learn in what manner Cords are *related* to one another, the sixth Example *Plate 4.* shews what different *Relations* a Cord may have.

T H E

Ex. VI.



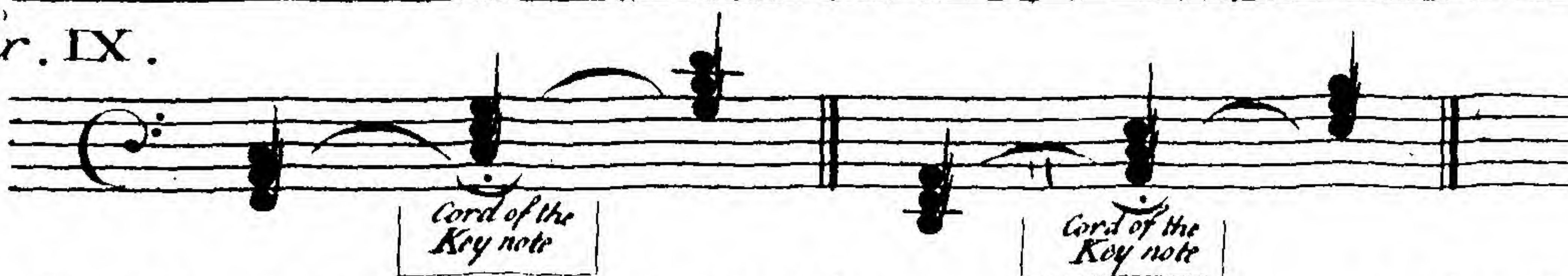
Ex. VII.



Ex. VIII.



Ex. IX.



of Teaching Thorough Bafs. 21

THE *Cord* of $\left\{ \begin{array}{c} g \text{ nat.} \\ e \text{ nat.} \\ c \text{ nat.} \end{array} \right\}$ is related to the *Cord* of $\left\{ \begin{array}{c} c \text{ nat.} \\ a \text{ nat.} \\ F \text{ nat.} \end{array} \right\}$ because *c nat.* is heard as the *Fifth* Note in the *Cord* of *F nat.* the *Cord* of $\left\{ \begin{array}{c} b \text{ nat.} \\ G \text{ nat.} \\ E \text{ nat.} \end{array} \right\}$ is related to the *Cord* of *C nat.* because *E nat.* is the *third* Note to the *C nat.* and the *Cord* of $\left\{ \begin{array}{c} d \text{ nat.} \\ b \text{ nat.} \\ G \text{ nat.} \end{array} \right\}$ is related to the *Cord* of *C nat.* because the *G nat.* is the *fifth* Note in the *Cord* of *C nat.* and in like Manner are all other *Cords* related to one another by *Thirds* or *Fifths*; therefore the *Scholar* must be taught, how to distinguish what the *first and nearest* Relation to a *ground* Note is, which is the *fifth* Note in any *Cord*, so in the foregoing Example the *Cord* of $\left\{ \begin{array}{c} d \text{ nat.} \\ b \text{ nat.} \\ G \text{ nat.} \end{array} \right\}$ is nearest related to the *Cord* of $\left\{ \begin{array}{c} G \text{ nat.} \\ E \text{ nat.} \\ C \text{ nat.} \end{array} \right\}$ because *G nat.* is the *fifth* Note to the *C.* and the *Cord* of $\left\{ \begin{array}{c} g \text{ nat.} \\ e \text{ nat.} \\ c \text{ nat.} \end{array} \right\}$ is nearest related to $\left\{ \begin{array}{c} c \text{ nat.} \\ a \text{ nat.} \\ F \text{ nat.} \end{array} \right\}$ because *c nat.* is the *fifth* Note to *F nat.* I think I need make
no

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no farther Explanation, therefore let him now learn to *move* the *Parts* regularly, when these *relative Cords* succeed one another, and for this Purpose, let him practise the Seventh Example, *Plate 4*.

The *Scholar* ought to use himself to keep to the *holding Note*, which in the four first and last Barrs of the Seventh Example I have marked with a *Semibreve*, because it *continues* and *unites* the Harmony of the other *Cord*, and makes the Parts move in a regular Manner; and not to make *the highest Parts* sound two or more *different* Eighth or Fifth Notes to the higher and lower Bass, they always succeeding by Eighths only, and a like Caution ought to be observed in regard to the upper Parts, which is not an agreeable Way of proceeding, and ought carefully to be avoided.

THE *Scholar* having proceeded thus far, it is necessary for him to learn the Nature of a *Key* in Musick, and how to know its *relative Cords*, how to *accompany each Note in the Key*, and to know when and how the Key is *properly* changed.

ANY *Ground Note* of a Cord may be made a *Key Note*, and as the third Note makes the Cord
either

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either *sharp or flat*, so the third Note to the Key Note makes the *Key* either *sharp or flat*, according as the Third is greater or lesser; and as one Cord is either nearer or more distantly *related* to another, so is one *Key* to another.

There are *Keys* which are called *Natural* or *Original Keys*, and others that are called *Transposed Keys*; the natural or original *Keys* are composed of such *relative* Cords, the Sounds of which are called *Natural* Sounds only, the *transposed* Keys consist of Cords, the Sounds of which are not *all* called *Natural Sounds*, but some of them are mark'd with a *Sharp* or *Flat* before them.

THERE are only fix Cords which consist of Sounds distinguished to be all natural, as in Example the Eighth, *Plate 4*. The Ground Notes of these *Cords* formerly were used as natural or original *Key Notes*, only two of which *Keys* are now generally used in Practice, which is the *Key* of *C nat.* and the *Key* of *A nat.* and the Reason why these are so generally used is, because they have the *nearest related Harmonies* for their principal Cords, *viz.* the Cord of the fourth and fifth
Note

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Note to the Key Note, and the third Note of either Cord having the same Relation to the third Note in the Cord of the Key, and the fifth Note of either Cord having the same Relation to the fifth Note in the Cord of the Key, as in Example the Ninth, *Plate 4*. Here the Cord of the fourth Note to the Key makes as well a principal *Harmony* to its Key, as the Cord of the *Fifth* Note to the Key, because the *Relation* of the Key and its fourth Cord is of the same Nature as the *Relation* of the fifth Cord to its *Key Cord*.

The *Sounds* of the relative Cords of the before mentioned two *Original* Keys cause the following Order of *full and half Tones*, when they are placed to succeed by Degrees, which is called the *Scale* of the Key, as in Example the Tenth. *Plate 5*. Here the *Scholar* finds that there are *Seven* different natural Sounds in each Scale, the *eighth Note* being of the same Nature as the *Key Note*, and it cannot but be observed, that the Original Key of C *nat.* being a *Sharp Key* (with a greater Third) hath two *half Tones*; the third and fourth Notes to the Key make one half Tone, and the seventh and eighth Note to the *Key* make the other; all the rest make *full Tones*.

Ex. X.

Two full Tones. a half Tone. Three full Tones. a half Tone.

Key note. 2. 3. 4. 5. 6. 7. 8. or Key note.

Two full Tones a half Tone Two full Tones a half Tone a full Tone

Key note. 7. 6. 5. 4. 3. 2. Key note.

Ex. XI.

a full Tone. a half Tone. Four Full Tones ascending. a half Tone.

Key note. 2. 3. 4. 5. 6. 7. 8. or Key note.

Ex. XII.

Key note. 4. th. 5. th. K. 5. th. 4. th. K. 4. th. 5. th

Ex. XIII.

K. 3. 4. 5. 6. K. 7. 6. 5. 4.

Ex. XIV.

K. 4. th 5. th K

I N the Transposition of any other Sound, making that the *Key Note* with a greater Third, let the *Scholar* practise the doing of it in the same Order as these Sounds are in, ascending and descending, and he will soon find it easy ; but the *Key* of *A nat.* as an original *Flat Key*, has a different Order, the *Second* and *Third* Note to it make one *half Tone*, and the *Fifth* and *Sixth* natural Sounds make the other half Tone ; as may be seen in the tenth Example *Plate 5.* but when it happens that the *sixth* and *seventh* Notes to a Flat Key are sharpned, then the sharp seventh and the eighth Note to the Key make *half a Tone*, as may be seen in the eleventh Example, *Plate 5.*

W H E N the *Scholar* knows the Order of full and half Tones of a *sharp and a flat Key*, then he must learn to *accompany* each Note of *each* Key.

How these Sounds of each Key are variously *accompany'd*, the following Lessons shew, which were made purposely for the *Scholars Practice*, and to remind them of their *Relation*, and how they are *situated* ; with which, when they are well acquainted, the various Manner of accompanying
D any

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any *Sounds* will become easy and familiar to them. To make it yet more easy to young Beginners, I have added a brief Explanation of the *Lessons* throughout, as follows (*viz.*)

In the first Lesson.

THE *Key Note*, and the fourth and fifth *Note* to the *Key* are accompanied with their own *Cords*; the fourth and fifth *Note* succeeding the *Key Note*, and being succeeded by the *Key Note*, have their own *Cords*, because they are nearest *related* to the *Key Note*; the *Return*, that is here made from the fifth *Note* and its *Cord* to the *Key Note*, and its *Cord*, is called the *Close* or *Cadence*, which *Close* or *Ending* in a *flat Key* cannot be made, unless the *third Note* in the fifth *Cord* is sharpned, as may be seen by the *Sharp* being placed over the *Bass Note*, *Plate 12*. But whenever the fourth *Note* immediately succeeds the fifth *Note*, or the fifth *Note* the fourth *Note* to the *Key*, each being accompanied only with their own *Harmony*, as in the twelfth Example, *Plate 5*. In such Case the *Scholar* must move the *higher Parts* contrary to the Motion of the *Bass*, otherwise the Effect would be harsh and disagreeable, or the
Parts

of Teaching Thorough Bass. 27.

Parts want *Variety*; and this Method must be observed in the Management of *all those* common *Cords*, whose Ground Notes make the *Intervals* of Seconds, whose Harmony *immediately* succeed one the other, as in the thirteenth Example *Plate 5*. And the *Scholar* should observe, that when the fourth Note in the *Flat Key*, or its *Cord* is succeeded with that of the *fifth Note*, the third Note in the *fourth Cord* is often sharpened to *ascend* from that to the sharp-end Third Note in the fifth Cord, to make a full Tone, as in the fourteenth Example *Plate 5*.

In the second Lesson.

THE third Note to the *Key* succeeding the *Key Note*, and being succeeded by that of the *fourth Note*, is accompanied with the *Cord* of the *Key Note*, because of its being the third Note in that Cord; and in like Manner the *sixth Note* to the *Key* being preceded by that of the *fourth Note*, and succeeded by that of the *fifth Note*, is figured with the *lesser Sixth*, and therefore accompanied with the *Cord* of the fourth Note to the *Key*, as being the third Note in the fourth *Cord*; the *second Note to the Key* being preceded by that of the *fifth Note*, and succeeded by

D 2

that

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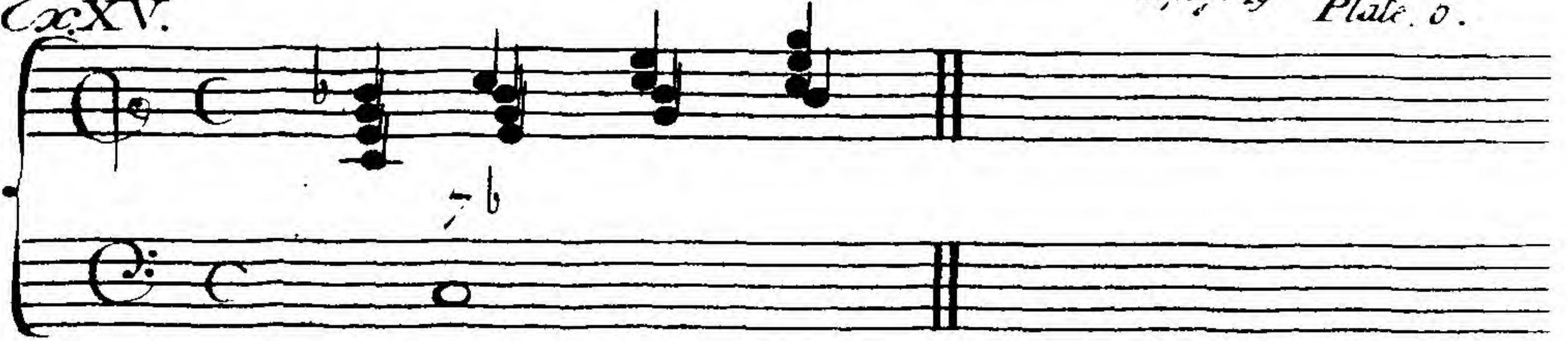
that of the *seventh Note* to the Key, is accompanied with the Cord of the fifth Note to the Key, as being the fifth Note in that *Cord*; the *seventh Note* to the Key being preceeded by the *second*, and fucceeded by the *Fifth Note* of the Key, is accompanied with the *Cord* of the fifth Note to the Key, as being the third Note in that Cord. Thus all the Sounds belonging to a Key are accompanied with the three *principal Harmonies* of the Key.

In the third Lesson.

THE second *Crotchet* in the first Barr is accompanied with its own *Cord*, having the *greater Third* with the *Seventh*; the *Seventh* being added to a *sharp Cord* changes the Cord from a *Key Cord* to a *Fifth Cord*, and the *third Crotchet* in the first Barr now becomes a *Key Note* itself to the foregoing Note; a *Seventh* being added to the Cord of the fourth *Crotchet* in the first Barr, makes that also a *Fifth Cord* to the following *Key Note* or the first *Crotchet* in the second Barr; and the *Seventh* being added to a Cord with a *greater Third*, has the same Effect throughout the Lesson.

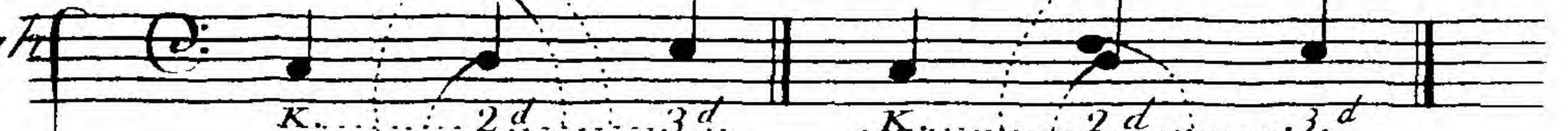
AND

Ex. XV.

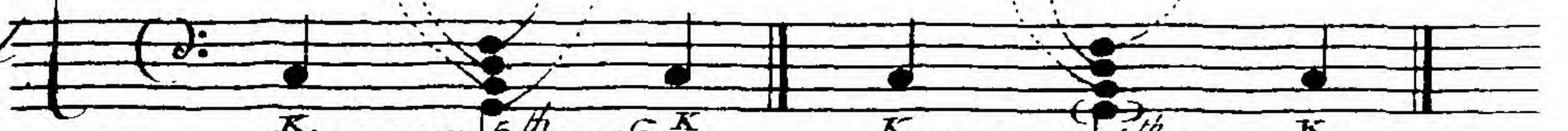


Ex. XVI.

Thorough
Bass



Natural
Bass

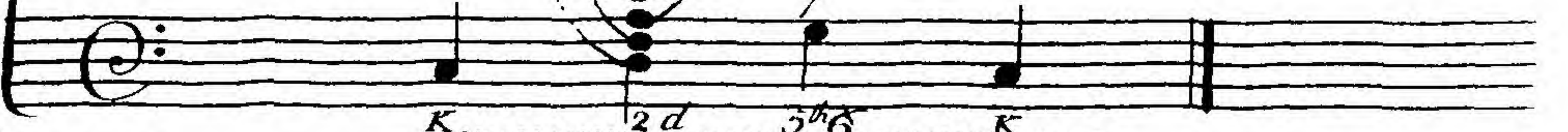


Ex. XVII.

Thorough
Bass



Natural
Bass

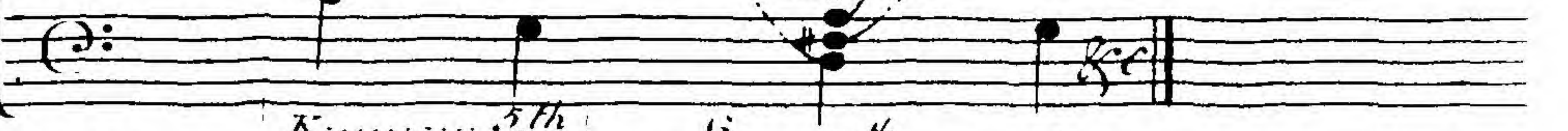


Ex. XVIII.

Thorough
Bass



Natural
Bass



Ex. XIX.

Thorough
Bass



Natural
Bass



of Teaching Thorough Bass. 29

AND wherever the *Seventh* is added to a Cord with a *greater Third*, the *Scholar* may discover by that the natural Bass Note of that Cord is the fifth Note to the Key, and by that he will more readily find what *Key he is in*.

BUT when a greater Number of Parts is not required in the Accompaniment, then the *eighth Note* to the Ground Note of that *Cord* is not founded above the *Seventh*, by leaving out of which, the discordant Effect of the *Seventh* is moderated.

AND here I shall only observe, that the *Scholar* should take care, not to double the higher Note of the *Seventh*, since it is discordant to the Bass Note, or to the Cord, and must absolutely descend to a Note of the succeeding Cord. To give Rules how to prepare and resolve *Discords*, that enters immediately into Composition, which is neither the *Scholars* nor my Business at this Time. It is sufficient for a Learner of *Thorough Bass* what I have already said, and shall hereafter say concerning discordant Notes.

A *Common Cord* is taken three different Ways, as I said before; but a *Cord with a Seventh* is taken four different Ways, as in the 15th Example *Plate 6*.

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In the fourth Lesson.

THE second *Quaver* in the first Barr is marked with a *flat Fifth*, which *flat Fifth* is accompanied with a *lesser Third*, and *lesser Sixth*; and wherever this happens, the *Scholar* may be always assured that the *Thorough-Bass* is accompanied as a *sharp Seventh*, tho' the *Key Note*, may not happen to succeed. Thus the *Sharp*, put before the third *Quaver* in the second Barr, in the Beginning of the Lesson, shews, that G *nat.* is the *Key Note*, and the third *Quaver* the higher Note of the *sharp Seventh* to it, and the following C *sharp* shews, that D *nat.* is the *Key Note*: The Reasons are the same for the others through the Lesson.

But whenever it is proper to play with a *lesser* Number of Parts, then this Note which is figured with $\frac{6}{5}$ need not be doubled, and the higher Note of the *flat Fifth* should never be doubled, because it is discordant to the *Bass-Note*, and to the higher Note of the *Sixth*, and has, like the Seventh, the Nature of an absolute descending.

In

In the fifth Lesson.

THE second Note to the *Key*, gradually *ascending* to the third Note, or *descending* to the *Key Note*, has only a *six* figured over it, to shew that the 3d is taken with the 6th, and not the 4th, as in the second Lesson.

The 4th, not being sounded, makes the 3d have a more delicate Effect, than when the Fourth and Third sound together; which should not be done but when a *greater* Number of Parts are required to make some *particular* Expression, and when that happens, the Figures $\frac{6}{4}$ or $\frac{4}{3}$ are marked over the *second* Note to the *Key*; but let the 4th be sounded or not sounded, it is still the *Fifth Cord* with the *seventh* Note to that, which accompanies the second *Note* to the *Key*, as proved by the *Natural Bafs* in the sixteenth Example *Plate 6*.

THE fourth *Note*, being succeeded by the fifth *Note* of the *Key*, is figured with $\frac{6}{5}$ and is therefore accompanied with the *Cord* of the *second*
Note

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Note to the *Key*, to which *Cord* is added the *Seventh*, as the *natural Bass* of the seventeenth Example, *Plate 6*. shews. The fifth *Note*, tho' concordant with the *Thorough Bass-Note*, yet is a discordant Sound to the natural Bass-Note, or to the *Cord*, because the Figure of 6 is over the *Thorough Bass* Note; the Sixth being Sounded with the Fifth, makes the Fifth Note discordant, and of an absolute descending Nature.

HERE it may be seen, that the *Cord* of the second Note to the *Key*, is succeeded by its *nearest related*, the *Cord* of the fifth Note to the *Key*, to which it is a preceeding Fifth *Cord*, and therefore is founded with the Seventh, and for which Reason the Figures of $\frac{6}{5}$ are placed over the fourth Note to the *Key*.

THE seventh Note to the *Key* in the third Barr, being succeeded by the sixth Note to the foregoing *Key*, is only figured by the 6, because it is accompanied with the *Cord* of the fifth *Note*, to the foregoing *Key*, without a *Seventh* added to the *Cord* of the fifth *Note*, and therefore is accompanied as a third Note to the following *Key*.

THE

of Teaching Thorough Bafs. 33

THE *sixth Note*, being succeeded by the *fifth Note* of the foregoing *Key* in the third Barr, is figured or marked with a *sharp Six*, and therefore must be accompanied as a *second Note* to the following *Key*, as may be seen by the *Natural Bafs* in the 18th Example, *Plate 6.* the fifth Note of the foregoing *Key* being the *Key Note* to it, because there is the same Order of a half Tone and two full Tones descending from the Eighth or higher *Key Note* to the fifth Note, as there is from the fourth Note to the lower *Key Note*.

THE fourth *Crotchet* in the third Barr, or fourth Note to the *Key*, being succeeded by the *third Note* in the *Key*, is marked or figured with $\frac{6}{4}_2$ which Figures denote the Cord of the fifth Note to the *Key*, the *Thorough Bafs* sounding the seventh Note to the fifth *Cord*, as the *natural Bafs* proves in the 19th Example, *Plate 6*, and therefore the *Thorough Bafs Note* is discordant to the natural *Bafs*, or to the *Cord*, and of an absolute descending Nature, and ought not to be doubled by any different higher Part; and whatever *Thorough Bafs Note* is figured with a flat Second, sharp second, or a Second (a Fourth or a sharp Fourth being

E founded

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founded or not founded to it) is also a discordant Note to the natural Bass, or to the Cord ; and whatever Notes are discordant to the Cord, or natural Bass, ought never to be doubled by any different Part, because they are of an absolute *ascending* or *descending* Nature, according as they are either *sharp* or *flat*.

THE fourth Note to the *Key* in the fourth Barr, being succeeded by the *fifth* Note to the Key, is marked with the Figure of 7. instead of the 6. as in the first Barr, because the third Note in the preceding Cord is *continued*, and sounds discordant to the same, or to the following Cord.

In the sixth Lesson.

THIS Lesson, although in a *flat* Key, doth not occasion any Alteration of the Instructions I have given in the *sharp* Key, but may serve as well for this Key, only observing that the *fourth* Note in this Key, being succeeded by the *fifth* Note, is accompanied with a flat *Third*, a *Fifth*, and a sharp *Sixth*, which cannot make the Cord of the second Note in the Key, as in the foregoing

at page 35
Plate 7.

lx. XX.

Thorough
Bass

K.

6

3

74

4.6

5th

K.

9

7

4

7
#

॥

Natural
Base

Ex. XXI.

K

5. *th note*

K.

*Thorough
Bass*

K

4

6

2

74

K.

*Natural
Base*

Ex. XXII.

 K

5th

R.

... the note

5

Ex. XXIII.

Key note

*Thorough
Bass*

*Natural
Bass*

of Teaching Thorough Bafs. 35

going sharp Key, because the second Note in this flat Key cannot be a ground Note or natural Bafs, not having the higher Note of a Fifth; therefore its nearest related, the *Fifth* Note to the Key is the *ground* Note, as proved by the natural Bafs in the twentieth Example, *Plate 7*.

In the seventh Lesson.

THE third *Crotchet* in the first Barr, which is the *second* Note to the *Key*, in *Lessons* the second and fifth is accompanied with the *Cord* of the fifth Note to the *Key*; but here it is accompanied with its own *Cord*, because it is preceded by the *fifth* Note to the *Key*, or succeeded by the *sixth* Note to the *Key*; both which Notes are *nearest* related to it; for the same Reason the following *sixth* Note to the Key has its own *Cord*, because it is preceded by its nearest related Harmony.

THE third, fourth, and fifth Barrs repeat the same Notes as are in the First, and in the Beginning of the Second Barr, and in the *same Order* of ascending and descending, but with this Difference, that each *Crotchet* is changed to a

E 2

Minum,

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Minum, the second *Minum* in the third Barr being the *fifth* Note to the Key instead of having its own Cord first founded, the Cord of the Key Note is continued during *half* the Time of that Note, after which its own Harmony succeeds, which is the Reason that the Figures $\frac{6}{4} \frac{5}{3}$ are placed over it, and the succeeding Notes that are figured with the same Numbers, are so figured for the same Reason.

IN the seventh, eighth, and ninth Barrs the Figures of $\frac{4}{3}$ accompany the same Notes which are in the same Order as in the First and in the Beginning of the Second Barr, and are so figured, because the *preparing* or *eighth* Note to the foregoing Bass Note is continued, and sounds to the following Note instead of the third, during the *half-time* or first Part of the *Minum*. The higher Note of the fourth being of a discordant Nature with the fifth Note, and therefore to the Cord, is of a descending Nature, and ought not to be doubled.

In

In the eighth Lesson.

THE *Minums* of the fourth, fifth, and sixth Barrs gradually ascending, are figured with the Numbers of $\frac{9}{7}$ $\frac{8}{6}$ the Sounds which make the higher Notes of the Discords or of the 9th and 7th, being prepared or concordant *Parts* of the foregoing Cord, *hold on* discordant to the following Bass Note: for the 9th Note being discordant to the Bass, and of an absolute descending Nature, ought not to be doubled. In the seventh Barr, the *Minum*, with the following of the next Barr gradually ascending, are each accompanied with the Figures 4 3 the 4 being a concordant Part in the Accompaniment of the foregoing Note, makes the Fourth to be a prepared Discord to the Cord. The Nature of this Proceeding has been shewn in the *seventh Lesson*.

THE *ninth, tenth, eleventh, and twelfth Lessons* are grounded upon the same Reasons as the *Lessons* I have already explained, but are given for the *Scholar* to practice, not only for the sake of greater *Variety*, but to shew the *different Succession and Order* from one Sound to another of a *Key*.

In

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In the thirteenth and fourteenth Lessons.

ALL the Notes in the *Key* in the Beginning of each Lesson are figured with a 6. a concordant accompaniment ascending or descending gradually, but in the *thirteenth Lesson*, from the first *Minum* in the fourth Barr the *Key Note* and all its other Notes gradually ascending, are accompanied with the Figures 5 6 and in the *fourteenth Lesson*, the *Minum* in the fourth Barr and the following *Minums* descending are accompanied with the Figures 7 6 the Seventh sounding in the first *half-part* of the *Minum* instead of the following Sixth, which resolves the Seventh, and prepares the following Discord by its higher Note being the higher Part thereof.

In the fifteenth and sixteenth Lesson.

THE Notes of a *flat Key*, gradually ascending and descending, are accompanied in the same Manner as those in the *sharp Key* in the foregoing Lessons, with the Figures 5 6 and 7 6 but in the *fifteenth Lesson* from the first *Crotchet* in
the

of Teaching Thorough Bass. 39

the *sixth Barr*, the *Notes* gradually ascending by *half Tones*, are still accompanied with the Figures 5 6 the first *Crotchet* with the 5 and the next with the Figure 6 and in the fifth and sixth Barrs of the *sixteenth Lesson*, the *Notes* gradually descending by *half Tones*, have the Accompaniment of the Figures 7 6 the first *Crotchet* having the discordant Figure 7 and the next the *resolving* and *preparing*, or concordant Figure 6.

In the seventeenth Lesson.

THE third *Crotchet* in the first Barr or *Key Note* is figured with the Numbers $\frac{4}{2}$ which represent the *Cord* of the fifth Note, the Thorough Bass founding the *fourth Note* instead of the *third Note* to that *Cord*, as proved by the twenty-first Example, *Plate 7*.

THE *Thorough Bass* Note is discordant to the the *Cord*, and of an absolute descending Nature, and ought not to be doubled by a different higher Part. For that Reason the 6. not being *figured* to the $\frac{4}{2}$ the *Fifth* must be founded with it, when a greater Number of Parts are required. Over the second Part of the *Minum* in the second
and

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and fifth Barrs. the *pointed Minum* or the *Key Note* is figured with the Numbers $\frac{7}{2}$ which Figures represent the *Cord* of the *Fifth Note* with the Seventh to that ; and the Numbers $\frac{6}{4}$ figured over the *Key Note* represent the *Cord* of the *Fifth Note* with the 7th and 9th to that, as may be seen in the twenty-second Example, *Plate 7*.

THE 5 to these Figures not being added, gives greater Strength to the 4th. The higher Sound of the sharp Seventh is discordant to the Bass, and it being the higher Note or Part of a *sharp Interval*, is of an absolute *ascending* Nature, and ought not to be doubled.

In the eighteenth Lesson.

THE Figures of $\frac{6}{4}$ accompany *all the Notes* belonging to the *first Key*, which is done because of their succeeding *relative* Harmonies which the natural Bass proves in the twenty-third Example, *Plate 7*.

Ex. XXIV.

at pag. 71.

Plate 8.

Thorough
Bass

Natural
Bass

Thorough
Bass

Natural
Bass

Ex. XXV.

Thorough
Bass

Natural
Bass

Ex. XXVI.

Ex. XXVII.

Ex. XXVIII.

Thorough
Bass

Natural
Bass

Designed by J. Lampe & published according to Act of Parliament, Sep. 1789.

Plate 9.

In the nineteenth Lesson.

THE fifth Note to the Key, *holding out* in the second and third Barrs, has *various* Accompaniments of Figures as fifth Note, because it is *nearest related* to the *Key Cord*; the Cord of the Key Note and its own Cord are alternatively founded, as proved by the natural Bafs in the twenty-fourth Example, *Plate 8.*

THE Key Note in the fourth Barr of the Lesson is accompanied with the same Figures as the fifth Note in the third Barr, and is alternatively accompanied with its own Cord, and that of the fourth Note, as being the nearest related. The second *Minum* in the fifth Barr, having a Sharp before it, is figured with a 7. the Thorough Bafs Note being accompanied with the higher Sound of the *flat Seventh*, which is discordant to that, and to the *natural Bafs Note*, or the *Cord*, and as it is the higher Note of a *flat Interval*, is of an absolute *descending* Nature: The *Thorough Bafs Note* is accompanied with the *Cord* of the fifth Note to the succeeding *Bafs Note*, and by that Means introduces the latter as

F

the

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the *Key Note*, although the *Ground Note* of the fifth *Cord* is not heard, as the natural Bass proves in the twenty-fifth Example, *Plate 8*.

In the twentieth Lesson.

THE third *Crotchet* in the second Barr, being the second Note to the Key, is accompanied with its own *Cord*, a 7 being added, because the resolving Cord of the Fifth Note to the Key succeeds the same, which is founded with adding in the *Thorough Bass* the fourth Note of the Key, which is the seventh to the Cord, as I have before said, and founds instead of the fifth Note to the Key, or *Ground Note* of the *Cord*.

THE fourth *Crotchet* in the fourth Barr, and the second *Minum* in the seventh Barr, being the fourth Note in the *Key*, is accompanied with the *Cord* of the fifth Note to the *Key*, the Ninth and Seventh being added to that Cord, and the *Ground Note* of the Cord is left out, as mentioned in the foregoing Lesson, and is farther proved by the natural Bass in the twenty-sixth Example, *Plate 8*.

THE

of Teaching Thorough Bafs. 43

THE first *Minum* in the seventh Barr, being the third Note to the Key, is figured with a *Sharp* 5, which sounds instead of the succeeding sixth Note, it is discordant to the *Bafs Note* and to the *Cord*, and being the higher Sound of a sharp Interval, is therefore of an absolute rising Nature and ought not to be doubled.

THE *Scholar* should remember, that the *sharp* 5 is always founded to the *third Note* of a *flat Key*, as the *extream sharp* 6 is founded to the *flat Sixth Note* of the Key, as shewn by the *Minum* in the first Barr of the 21st Lesson, the *higher Note* being discordant to the *Thorough Bafs Note*, and of an absolute ascending Nature, as being the higher Sound or Part of an extream sharp Interval. The same *flat Sixth Note* to the Key is also accompanied with the discordant and ascending *Sharp* 2, together with the discordant and ascending *Sharp* 4 and the *Sharp* 6, as is shewn by the Accompaniment the *Minum* hath in the second Barr of this Lesson, which is but the *Cord* of the fifth Note to the Key, the *Ground Note* not being heard, as the *natural*

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natural Bass plainly proves, in the twenty-seventh Example, *Plate 8*. The Thorough Bass Note is the higher Sound of the 9th, which is added to the Cord.

THE *Scholar* having proceeded thus far in the Knowledge of *Thorough Bass*, I shall now speak something concerning what is generally called *Transient* or *Passing Notes*, for the *Scholar* will be otherwise liable to make Mistakes, without some particular Directions on this Head : therefore, as in the *Lessons* I have shewn how the *Thorough Bass Note* is concordant or makes part of a Cord, or is discordant and added to a Cord, now I shall shew how *Passing Notes* are to be known and distinguished, as in Example the twenty-eighth, *Plate 8*.

IN this Example the *G. nat.* is introduced three different ways in the *Thorough Bass*; the first *Crotchet* shews it a concordant Part, or the *third Note* in the *Cord* of *E. nat.* and therefore figured with a 6 the second *Crotchet* shews it to be discordant, or added as a seventh Note to the *Cord* of *A. nat.* and therefore figured with $\frac{6}{4}$ the second *Semiquaver* in the third Barr shews it a
Passing

Ex. XXX

Plate

Thorough Bass wherein
the Discordant Note to
the Cord is varied.

Thorough Bass wherein
the Discordant Note to
the Cord is not varied.

Natural Bass.

Thorough Bass wherein
the Discordant Note to
the Cord is varied.

Thorough Bass wherein
the Discordant Note to
the Cord is not varied.

Natural Bass.

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B. Cole sculp

Ex. XXIX.

Accompaniment varying the Time of the Parts, moving with if Thorough Bass wth passing Notes.

Accompaniment varying the Time of the parts, moving with if Thorough Bass without passing Notes. B.

Accompaniment without varying the Time of the parts, moving with the Natural Bass. A.

D. Thorough Bass varying on the Thorough Bass with passing Notes.

C. Thorough Bass with passing Notes, varying on the Thorough Bass without passing Notes.

B. Thorough Bass varying on the Natural Bass without passing Notes.

A. Natural Bass.

The musical score consists of six staves. The top staff is in treble clef and shows a series of chords. The second staff is in bass clef and shows a series of chords with some movement. The third staff is in bass clef and shows a series of chords with some movement. The fourth staff is in bass clef and shows a series of chords with some movement. The fifth staff is in bass clef and shows a series of chords with some movement. The sixth staff is in bass clef and shows a series of chords with some movement. The music is in common time (C). The staves are labeled A through D from bottom to top. The top staff is labeled 'Ex. XXIX.' and the bottom staff is labeled 'A. Natural Bass.'.

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B. Cole sculp

of Teaching Thorough Bass. 45

Passing Note, it being properly no Part of the *Cord*, nor added to it, and therefore is not figured, but it arises by the *Division* or *breaking* of *F nat.* its foregoing Note, and taking the half Part of its Time. The first *Semiquaver* in the fourth Barr shews the *G. nat.* a *Passing* Note, preceding the *F. nat.* but still divides the Time with *F. nat.* in the same Manner.

THUS all the Notes of a Key in the *Thorough Bass* may be introduced as *Passing* Notes, as the twenty-ninth Example, *Plate 9.* in the *Thorough Bass* C. and D. farther shews.

THAT the *Scholar* may know the Manner of varying the discordant *Thorough Bass* Note, and how to accompany the same, let him observe the 30th Example, *Plate 10.* and practise the *twenty-second Lesson*, which will sufficiently instruct him.

F I N I S.

Key note..... 4th..... K..... 5th..... Key note.

Key note ... 4th ... K ... 5th ... Key note

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Key Note... 3^d... 4th... 6th... 5th... 2^d... 7th... 5th... Key note.

Key note ... 3^d ... 4th ... 6th ... 5th ... 2^d ... 7th ... 5th Key note

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Lesson III.

Plate 15.

7b 7 7 7 7 7

k. 5th k. 5th k. 5th k. 5th k. 5th k. 5th k. k...

Lesson 111.

Plate 16.

The page contains six systems of musical notation, each consisting of a treble and bass staff. The exercises are as follows:

- System 1:** Treble staff has chords marked with 7♭, 7, 7*, 7, 7*, 7*, 7*, 7*, 7*, 7*. Bass staff has a scale of eighth notes marked with k. 5th, k. 5th, k. 5th, k. 5th, k. 5th, k. 5th, k. 5th, k. 5th, k. 5th, k. 5th, k. 5th, k. 5th.
- System 2:** Treble staff has chords marked with 7♭, 7, 7*, 7, 7*, 7*, 7*, 7*, 7*, 7*. Bass staff has a scale of eighth notes marked with 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7.
- System 3:** Treble staff has chords marked with 7♭, 7, 7*, 7, 7*, 7*, 7*, 7*, 7*, 7*. Bass staff has a scale of eighth notes marked with 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7.
- System 4:** Treble staff has chords marked with 7♭, 7, 7*, 7, 7*, 7*, 7*, 7*, 7*, 7*. Bass staff has a scale of eighth notes marked with 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7.
- System 5:** Treble staff has chords marked with 7♭, 7, 7*, 7, 7*, 7*, 7*, 7*, 7*, 7*. Bass staff has a scale of eighth notes marked with 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7.
- System 6:** Treble staff has chords marked with 7♭, 7, 7*, 7, 7*, 7*, 7*, 7*, 7*, 7*. Bass staff has a scale of eighth notes marked with 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7.

The musical notation is organized into ten systems, each consisting of a treble staff and a bass staff. The notation includes various musical symbols such as treble and bass clefs, time signatures, and notes. Fingerings are indicated by numbers 6, 5, 7, and 7# above the notes. Some systems include specific fingering instructions like '5th K.', '7th', '3rd 6th', '7th 5th', 'K.', '6th 7th 5th', 'K.', '3rd 6th 7th 5th', 'K.', '4th 7th 5th', and 'K.'. The notation is arranged in a structured, repeating pattern across the systems.

This page contains six systems of musical notation, each consisting of a treble staff and a bass staff. The notation is in a key with two flats (B-flat and E-flat) and a common time signature (C). The first system begins with a repeat sign in the treble staff. The notation includes various chords, primarily triads and dyads, with some chords marked with a sharp sign (#). Fingerings are indicated by numbers 6, 5, and 7 above or below the notes. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

Lesson IV.

Plate. 19.

[illegible]

This page contains six systems of musical notation, each consisting of a treble staff and a bass staff. The key signature is D major (two sharps: F# and C#). The time signature is common time (C). The notation includes various chords, primarily triads and dyads, with some slurs and ties. Fingerings are indicated by numbers 6, 7, and 5, often with a sharp sign (#) indicating a specific fingering or a sharp note. The systems are arranged in a vertical column, with each system ending in a double bar line. The first system has a treble staff with a key signature change to D major and a bass staff with a key signature change to D major. The second system has a treble staff with a key signature change to D major and a bass staff with a key signature change to D major. The third system has a treble staff with a key signature change to D major and a bass staff with a key signature change to D major. The fourth system has a treble staff with a key signature change to D major and a bass staff with a key signature change to D major. The fifth system has a treble staff with a key signature change to D major and a bass staff with a key signature change to D major. The sixth system has a treble staff with a key signature change to D major and a bass staff with a key signature change to D major.

The musical score consists of ten staves, each containing a series of chords. The notation includes various musical symbols such as treble and bass clefs, common time signatures (C), and accidentals (sharps and flats). Fingerings are indicated by numbers 1 through 7 above the notes. Some staves include a key signature change, marked with a sharp sign (#). The chords are primarily triads and dyads, with some more complex structures. The overall style is that of an early 18th-century musical manuscript.

This page contains ten staves of musical notation, organized into five pairs. Each pair consists of a treble clef staff and a bass clef staff, both in the key of D major (indicated by two sharps: F# and C#). The time signature is common time (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings (numbers 1-5). Some staves also include specific fingering instructions such as 'K...', '2d', '3d', '4th', '5th', '6th', '7th', '6th', '5th', '4th', '3d', '2d', and 'K...'. The music is written in a style typical of 19th-century pedagogical materials, with a focus on technical exercises and scale runs. The page concludes with a double bar line on the final staff.

δ 6 $\frac{6}{5}$ # 6 $\frac{6}{5}$ 6 6 # $\frac{6}{2}+$ 6 δ 7 # 7
 K. 2^d 3^d 4th 5th 6th 7th K. 7th 6th 5th 4th 3^d 2^d K.

B. Cole sculp

Lesson .VI.

Plate. 24.

This page contains a handwritten musical score for Lesson VI, Plate 24. It consists of ten staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The notation includes various note values, accidentals, and fingerings. The first staff is a single melodic line. The second staff includes fingerings (6, 6, 5, #, 6, 5, 6, 6, #, 6/4+2, 6, 6, 7, #, 7) and a key signature change from F# to C (K.). The third staff is a single melodic line. The fourth staff includes fingerings (6, 6, 5, #, 6, #, 5, 6, 6, #, 6/4+2, 6, 6, 7, #, 7) and a key signature change from C to F# (K.). The fifth staff is a single melodic line. The sixth staff includes fingerings (6, 6, 5, #, 6, 5, 6, 6, #, 6/4+2, 6, 6, 7, #, 7) and a key signature change from F# to C (K.). The seventh staff is a single melodic line. The eighth staff includes fingerings (6, 6, 5, #, #, 6, #, 5, 6, 6, #, 6/4+2, 6, 6, 7, #, 7) and a key signature change from C to F# (K.). The ninth staff is a single melodic line. The tenth staff includes fingerings (6, 6, 5, #, 6, 5, 6, 6, #, 6/4+2, 6, 6, 7, #, 7) and a key signature change from F# to C (K.).

Lesson VII.

Plate 26

This page contains ten systems of musical notation, each consisting of two staves. The notation is in common time (C) and features a key signature of two flats (B-flat and E-flat). The upper staff of each system contains a series of chords, while the lower staff contains a single melodic line with notes and rests. Fingerings are indicated by numbers 1-5 above notes, and some notes are marked with 'k' for 'key' or 'kiss'. The systems are arranged in a vertical sequence, with the first system at the top and the last at the bottom. The notation is clear and legible, with a focus on chordal harmony and melodic movement.

System 1: Upper staff has 12 chords. Lower staff has notes with fingerings: k, 5th, 2^d, 6th, 4th, k, 7, 6 5 / 4 3, 6 5 / 4 3, 6 5 / 4 3.

System 2: Upper staff has 12 chords. Lower staff has notes with fingerings: 4th, k, k, 5th, 2^d, 6th, 4th, k, 4 5, 4 3, 4 5, 4 5, 4 7 / 3.

System 3: Upper staff has 12 chords. Lower staff has notes with fingerings: 6 5 / 4 3, 6 5 / 4 3, 4 5, 4 5, 4 3, 4 5, 4 7 / 3.

System 4: Upper staff has 12 chords. Lower staff has notes with fingerings: 6 5 / 4 3, 6 5 / 4 3, 4 5, 4 5, 4 3, 4 5, 4 7 / 3.

System 5: Upper staff has 12 chords. Lower staff has notes with fingerings: 6 5 / 4 3, 6 5 / 4 3, 4 5, 4 5, 4 3, 4 5, 4 7 / 3.

System 6: Upper staff has 12 chords. Lower staff has notes with fingerings: 6 5 / 4 3, 6 5 / 4 3, 4 5, 4 5, 4 3, 4 5, 4 7 / 3.

System 7: Upper staff has 12 chords. Lower staff has notes with fingerings: 6 5 / 4 3, 6 5 / 4 3, 4 5, 4 5, 4 3, 4 5, 4 7 / 3.

System 8: Upper staff has 12 chords. Lower staff has notes with fingerings: 6 5 / 4 3, 6 5 / 4 3, 4 5, 4 5, 4 3, 4 5, 4 7 / 3.

System 9: Upper staff has 12 chords. Lower staff has notes with fingerings: 6 5 / 4 3, 6 5 / 4 3, 4 5, 4 5, 4 3, 4 5, 4 7 / 3.

System 10: Upper staff has 12 chords. Lower staff has notes with fingerings: 6 5 / 4 3, 6 5 / 4 3, 4 5, 4 5, 4 3, 4 5, 4 7 / 3.

The musical score consists of six systems, each containing a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes chords, single notes, and fingerings. Some notes are marked with 'K.' and others with '5th', '2d', '6th', '4th'. Fingerings are indicated by numbers 1-5 above notes. The score is as follows:

- System 1:** Treble staff has a series of chords. Bass staff has notes with fingerings: 7, 6⁵ 4³, 6⁵ 4³, 6⁵ 4³, 6⁵ 4³. Below the bass staff are markings: K. 5th 2^d 6th 4th K. 5. 2. 6. +. K.
- System 2:** Treble staff has a series of chords. Bass staff has notes with fingerings: 6 4, 5 3, 4 3, 4 3, 4 3, 4 3, 4 3, 4 3. Below the bass staff are markings: K. 5th 2^d 6th 4th K.
- System 3:** Treble staff has a series of chords. Bass staff has notes with fingerings: 6⁵ 4³, 6⁵ 4³, 6⁵ 4³, 6⁵ 4³. Below the bass staff are markings: 4 3, 4 3, 4 3, 4 3, 4 3, 4 3, 4 3, 4 3.
- System 4:** Treble staff has a series of chords. Bass staff has notes with fingerings: 6 4, 5 3, 4 3, 4 3, 4 3, 4 3, 4 3, 4 3. Below the bass staff are markings: K. 5th 2^d 6th 4th K.
- System 5:** Treble staff has a series of chords. Bass staff has notes with fingerings: 6⁵ 4³, 6⁵ 4³, 6⁵ 4³, 6⁵ 4³. Below the bass staff are markings: 4 3, 4 3, 4 3, 4 3, 4 3, 4 3, 4 3, 4 3.
- System 6:** Treble staff has a series of chords. Bass staff has notes with fingerings: 6⁵ 4³, 6⁵ 4³, 6⁵ 4³, 6⁵ 4³. Below the bass staff are markings: 4 3, 4 3, 4 3, 4 3, 4 3, 4 3, 4 3, 4 3.

This page contains six systems of musical notation, each consisting of a treble staff and a bass staff. The key signature is D major (two sharps: F# and C#). The time signature is 4/4. The notation includes chords, single notes, and rests. Fingerings are indicated by numbers 1-5 above notes and 6-7 below notes. The systems are as follows:

- System 1:** Treble staff has a series of chords. Bass staff has notes with fingerings: 6, 4, 5, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3.
- System 2:** Treble staff has a series of chords. Bass staff has notes with fingerings: 7, 6, 5, 4, 3, 2, 1, 6, 5, 4, 3, 2, 1, 6, 5, 4, 3.
- System 3:** Treble staff has a series of chords. Bass staff has notes with fingerings: 7, 6, 5, 4, 3, 2, 1, 6, 5, 4, 3, 2, 1, 6, 5, 4, 3.
- System 4:** Treble staff has a series of chords. Bass staff has notes with fingerings: 7, 6, 5, 4, 3, 2, 1, 6, 5, 4, 3, 2, 1, 6, 5, 4, 3.
- System 5:** Treble staff has a series of chords. Bass staff has notes with fingerings: 7, 6, 5, 4, 3, 2, 1, 6, 5, 4, 3, 2, 1, 6, 5, 4, 3.
- System 6:** Treble staff has a series of chords. Bass staff has notes with fingerings: 7, 6, 5, 4, 3, 2, 1, 6, 5, 4, 3, 2, 1, 6, 5, 4, 3.

The musical score is organized into six systems, each containing two staves. The first three systems are in treble clef, and the last three are in bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5. Dynamics like 'K' and '4th' are present. The score is a single melodic line with some harmonic accompaniment in the lower staves.

Lesson .VIII.

Plate 30

This page contains ten systems of musical notation, each consisting of a treble staff and a bass staff. The notation is primarily chordal, with many chords represented by multiple dots on the staff lines. The bass staff of each system includes various annotations: fingerings (e.g., 5th, 4th, 6th, 7th), articulation marks (e.g., K.), and specific chord symbols (e.g., 9 8 / 7 6, 6 5 / 7 4, 7 4 3, 4 4, 6 5 / 4 4). The systems are arranged in a continuous sequence across the page, with some systems ending in double bar lines. The overall style is that of a traditional music manuscript.

The musical score is written on 12 staves, organized into six pairs of treble and bass clefs. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5. Chords are labeled with numbers like 6/5, 7/6, 9/8, and 7/6. Some staves have additional markings like 'K' and 'th' (e.g., 5th, 4th, 3d). The score is written in a cursive, handwritten style.

Lesson VIII.

Plate 3 2.

This musical score is for Lesson VIII, Plate 3 2. It consists of six systems, each with a treble staff and a bass staff. The key signature is D major (two sharps). The notation includes chords, single notes, and rests. Fingerings are indicated by numbers 1-7 above or below notes. Rhythmic markings '98' and '76' are placed above certain notes. The score concludes with a double bar line and repeat dots at the end of the sixth system.

System 1: Treble staff has a series of chords. Bass staff has notes with fingerings: 98/76, 6/5, 7, 7, 4, 3, 4, #, 4, #, 6/5, 4, #.

System 2: Treble staff has a series of chords. Bass staff has notes with fingerings: 6/5, 7/#, 98/76, 98/76, 98/76, 98/76.

System 3: Treble staff has a series of chords. Bass staff has notes with fingerings: 98/76, 6/5, 7, 7, 4, 3, 4, #, 4, #, 6/5, 4, #.

System 4: Treble staff has a series of chords. Bass staff has notes with fingerings: 6/5, 7/#, 98/76, 98/76, 98/76, 98/76.

System 5: Treble staff has a series of chords. Bass staff has notes with fingerings: 98/76, 6/5, 7, 7, 4, 3, 4, #, 4, #, 6/5, 4, #.

System 6: Treble staff has a series of chords. Bass staff has notes with fingerings: 98/76, 6/5, 7, 7, 4, 3, 4, #, 4, #, 6/5, 4, #.

Lesson IX.

Plate 53.

The musical score consists of ten systems, each with a treble staff and a bass staff. The treble staves contain chords, many of which are marked with an asterisk (*). The bass staves contain single notes, often with fingerings (e.g., 6, 7, 4, 5) and some with an asterisk (*). Below the bass staves, there are two rows of text: the first row contains 'k' followed by '4th 2^d 5th 3^d 6th 4th 7th 5th k' and the second row contains 'k' followed by '4th 2^d 5th 3^d 6th 4th 7th 5th k'.

Lesson IX.

Plate 34.

This page contains ten systems of musical notation, each consisting of a treble and bass staff joined by a brace. The notation is for a piano accompaniment, featuring chords and single notes. Fingerings are indicated by numbers 1-5 above notes and 6-7 below notes. Some systems include interval markings such as 4^{th} , 2^{d} , 5^{th} , 3^{d} , 6^{th} , 4^{th} , 7^{th} , and 5^{th} . The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) across the systems. The notation includes various musical symbols such as stems, beams, and bar lines, and ends with a double bar line and repeat dots.

Lesson ix.

Plate 36.

This page contains ten staves of musical notation, organized into five pairs. Each pair consists of a treble clef staff and a bass clef staff. The notation includes various musical symbols such as notes, rests, and fingerings. The first staff of each pair begins with a C-clef and a key signature of one sharp (F#). The notation is primarily composed of eighth and sixteenth notes, with some rests. Fingerings are indicated by numbers 1 through 7 above the notes. The piece concludes with a double bar line and a repeat sign. The page is titled 'Lesson ix.' and 'Plate 36.'

Lesson X.

Plate 37

The musical score for Lesson X, Plate 37, is composed of ten systems. Each system contains a treble staff and a bass staff. The music is written in C major and 4/4 time. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 above notes. Dynamics like 'K' (crescendo) and '4th', '3rd', '5th' are used. The score ends with a double bar line and repeat signs.

Lesson X

Plate 38

Lesson X Plate 38

The page contains ten staves of musical notation. The first staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The subsequent staves are in a different clef, likely a bass clef, with the same key signature and time signature. The notation includes various musical symbols such as notes, rests, and accidentals. There are also handwritten annotations in some staves, including 'K...', '4th', '3rd', '6th', '5th', '43', '98', '64', '75', and '5th'. The page ends with a double bar line and a repeat sign.

This musical score, titled "Lesson. X." and "Plate 39," consists of ten staves of music. The notation is primarily in treble clef with a key signature of one sharp (F#). The music is organized into five pairs of staves, each pair containing a melodic line and a corresponding bass line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings (e.g., 4th, 3rd, 6th, 5th, 4th, 3rd, 6th, 5th, 4th, 3rd, 6th, 5th). Some staves also feature dynamic markings like "K." and "K...". The score concludes with a double bar line on the tenth staff.

This musical score, titled "Lesson X." and "Plate 40.", consists of ten staves of music. The notation is written on five-line staves with a treble clef and a key signature of two sharps (F# and C#). The music is organized into five pairs of staves, with each pair containing a melodic line and a corresponding bass line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings (e.g., 43, 98, 4, 6, 7, 5). The score concludes with a double bar line on the final staff.

Lesson. XI.

Plate. 41.

The musical score consists of ten systems, each with a treble and a bass staff. The notation includes various musical symbols such as notes, rests, and bar lines. Fingerings are indicated by numbers 1-5 above or below notes. Some notes are marked with 'K' for key signature. The score is written in a historical style, likely for a keyboard instrument. The first system shows a treble staff with a series of eighth notes and a bass staff with a single note. The second system shows a treble staff with a series of eighth notes and a bass staff with a single note. The third system shows a treble staff with a series of eighth notes and a bass staff with a single note. The fourth system shows a treble staff with a series of eighth notes and a bass staff with a single note. The fifth system shows a treble staff with a series of eighth notes and a bass staff with a single note. The sixth system shows a treble staff with a series of eighth notes and a bass staff with a single note. The seventh system shows a treble staff with a series of eighth notes and a bass staff with a single note. The eighth system shows a treble staff with a series of eighth notes and a bass staff with a single note. The ninth system shows a treble staff with a series of eighth notes and a bass staff with a single note. The tenth system shows a treble staff with a series of eighth notes and a bass staff with a single note.

Designed by J. C. Lampe & Published according to Act of Parliament, Sep. 1737.

This handwritten musical score, titled "Son. XI." and labeled "Plate 42", consists of 12 staves. The notation is organized into six systems, each containing two staves. The upper staves of each system feature a series of chords, primarily triads and dyads, written in a shorthand style. The lower staves contain a single melodic line with various note values, including minims, crotchets, and quavers. Above the lower staves, there are numerous figures (numbers) and some letters, likely representing a figured bass system. These figures include "K.", "5th", "6th", "3d", "4th", "9", "8", "4", "3", "7", and "3". Some of these figures are grouped together, suggesting specific harmonic or melodic patterns. The manuscript is written in dark ink on aged paper, with some visible staining and wear along the left edge.

Lesfon. XI.

Plate. + 3.

This handwritten musical score, titled "Lesfon. XI.", is written on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The score is organized into five systems, each consisting of two staves. The first staff of each system contains chords and single notes, while the second staff contains single notes and rests. Fingerings are indicated by numbers 1-5 above notes, and intervals are marked with "K", "5th", "6th", "3^d", and "4th". Some notes are marked with "9 8" or "4 3". The score concludes with double bar lines on the second staff of the fifth system.

Lesson. XI.

Plate. 44.

The first system consists of a Treble staff and a Bass staff, both in G major (two sharps). The Treble staff contains a series of chords: G4-A4-B4, A4-B4-C5, B4-C5-D5, C5-D5-E5, D5-E5-F5, E5-F5-G5, F5-G5-A5, G5-A5-B5, A5-B5-C6, B5-C6-D6, C6-D6-E6, D6-E6-F6, E6-F6-G6, F6-G6-A6, G6-A6-B6, A6-B6-C7, B6-C7-D7, C7-D7-E7, D7-E7-F7, E7-F7-G7, F7-G7-A7, G7-A7-B7, A7-B7-C8, B7-C8-D8, C8-D8-E8, D8-E8-F8, E8-F8-G8, F8-G8-A8, G8-A8-B8, A8-B8-C9, B8-C9-D9, C9-D9-E9, D9-E9-F9, E9-F9-G9, F9-G9-A9, G9-A9-B9, A9-B9-C10, B9-C10-D10, C10-D10-E10, D10-E10-F10, E10-F10-G10, F10-G10-A10, G10-A10-B10, A10-B10-C11, B10-C11-D11, C11-D11-E11, D11-E11-F11, E11-F11-G11, F11-G11-A11, G11-A11-B11, A11-B11-C12, B11-C12-D12, C12-D12-E12, D12-E12-F12, E12-F12-G12, F12-G12-A12, G12-A12-B12, A12-B12-C13, B12-C13-D13, C13-D13-E13, D13-E13-F13, E13-F13-G13, F13-G13-A13, G13-A13-B13, A13-B13-C14, B13-C14-D14, C14-D14-E14, D14-E14-F14, E14-F14-G14, F14-G14-A14, G14-A14-B14, A14-B14-C15, B14-C15-D15, C15-D15-E15, D15-E15-F15, E15-F15-G15, F15-G15-A15, G15-A15-B15, A15-B15-C16, B15-C16-D16, C16-D16-E16, D16-E16-F16, E16-F16-G16, F16-G16-A16, G16-A16-B16, A16-B16-C17, B16-C17-D17, C17-D17-E17, D17-E17-F17, E17-F17-G17, F17-G17-A17, G17-A17-B17, A17-B17-C18, B17-C18-D18, C18-D18-E18, D18-E18-F18, E18-F18-G18, F18-G18-A18, G18-A18-B18, A18-B18-C19, B18-C19-D19, C19-D19-E19, D19-E19-F19, E19-F19-G19, F19-G19-A19, G19-A19-B19, A19-B19-C20, B19-C20-D20, C20-D20-E20, D20-E20-F20, E20-F20-G20, F20-G20-A20, G20-A20-B20, A20-B20-C21, B20-C21-D21, C21-D21-E21, D21-E21-F21, E21-F21-G21, F21-G21-A21, G21-A21-B21, A21-B21-C22, B21-C22-D22, C22-D22-E22, D22-E22-F22, E22-F22-G22, F22-G22-A22, G22-A22-B22, A22-B22-C23, B22-C23-D23, C23-D23-E23, D23-E23-F23, E23-F23-G23, F23-G23-A23, G23-A23-B23, A23-B23-C24, B23-C24-D24, C24-D24-E24, D24-E24-F24, E24-F24-G24, F24-G24-A24, G24-A24-B24, A24-B24-C25, B24-C25-D25, C25-D25-E25, D25-E25-F25, E25-F25-G25, F25-G25-A25, G25-A25-B25, A25-B25-C26, B25-C26-D26, C26-D26-E26, D26-E26-F26, E26-F26-G26, F26-G26-A26, G26-A26-B26, A26-B26-C27, B26-C27-D27, C27-D27-E27, D27-E27-F27, 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D121-E121-F121, E121-F121-G121, F121-G121-A121, G121-A121-B121, A121-B121-C122, B121-C122-D122, C122-D122-E122, D122-E122-F122, E122-F122-G122, F122-G122-A122, G122-A122-B122, A122-B122-C123, B122-C123-D123, C123-D123-E123, D123-E123-F123, E123-F123-G123, F123-G123-A123, G123-A123-B123, A123-B123-C124, B123-C124-D124, C124-D124-E124, D124-E124-F124, E124-F124-G124, F124-G124-A124, G124-A124-B124, A124-B124-C125, B124-C125-D125, C125-D125-E125, D125-E125-F125, E125-F125-G125, F125-G125-A125, G125-A125-B125, A125-B125-C126, B125-C126-D126, C126-D126-E126, D126-E126-F126, E126-F126-G126, F126-G126-A126, G126-A126-B126, A126-B126-C127, B126-C127-D127, C127-D127-E127, D127-E127-F127, E127-F127-G127, F127-G127-A127, G127-A127-B127, A127-B127-C128, B127-C128-D128, C128-D128-E128, D128-E128-F128, E128-F128-G128, F128-G128-A128, G128-A128-B128, A128-B128-C129, B128-C129-D129, C129-D129-E129, D129-E129-F129, E129-F129-G129, F129-G129-A129, G129-A129-B129, A129-B129-C130, B129-C130-D130, C130-D130-E130, D130-E130-F130, E130-F130-G130, F130-G130-A130, G130-A130-B130, A130-B130-C131, B130-C131-D131, C131-D131-E131, D131-E131-F131, E131-F131-G131, F131-G131-A131, G131-A131-B131, A131-B131-C132, B131-C132-D132, C132-D132-E132, D132-E132-F132, E132-F132-G132, F132-G132-A132, G132-A132-B132, A132-B132-C133, B132-C133-D133, C133-D133-E133, D133-E133-F133, E133-F133-G133, F133-G133-A133, G133-A133-B133, A133-B133-C134, B133-C134-D134, C134-D134-E134, D134-E134-F134, E134-F134-G134, F134-G134-A134, G134-A134-B134, A134-B134-C135, B134-C135-D135, C135-D135-E135, D135-E135-F135, E135-F135-G135, F135-G135-A135, G135-A135-B135, A135-B135-C136, B135-C136-D136, C136-D136-E136, D136-E136-F136, E136-F136-G136, F136-G136-A136, G136-A136-B136, A136-B136-C137, B136-C137-D137, C137-D137-E137, D137-E137-F137, E137-F137-G137, F137-G137-A137, G137-A137-B137, A137-B137-C138, B137-C138-D138, C138-D138-E138, D138-E138-F138, E138-F138-G138, F138-G138-A138, G138-A138-B138, A138-B138-C139, B138-C139-D139, C139-D139-E139, D139-E139-F139, E139-F139-G139, F139-G139-A139, G139-A139-B139, A139-B139-C140, B139-C140-D140, C140-D140-E140, D140-E140-F140, E140-F140-G140, F140-G140-A140, G140-A140-B140, A140-B140-C141, B140-C141-D141, C141-D141-E141, D141-E141-F141, E141-F141-G141, F141-G141-A141, G141-A141-B141, A141-B141-C142, B141-C142-D142, C142-D142-E142, D142-E142-F142, E142-F142-G142, F142-G142-A142, G142-A142-B142, A142-B142-C143, B142-C143-D143, C143-D143-E143, D143-E143-F143, E143-F143-G143, F143-G143-A143, G143-A143-B143, A143-B143-C144, B143-C144-D144, C144-D144-E144, D144-E144-F144, E144-F144-G144, F144-G144-A144, G144-A144-B144, A144-B144-C145, B144-C145-D145, C145-D145-E145, D145-E145-F145, E145-F145-G145, F145-G145-A145, G145-A145-B145, A145-B145-C146, B145-C146-D146, C146-D146-E146, D146-E146-F146, E146-F146-G146, F146-G146-A146, G146-A146-B146, A146-B146-C147, B146-C147-D147, C147-D147-E147, D147-E147-F147, E147-F147-G147, F147-G147-A147, G147-A147-B147, A147-B147-C148, B147-C148-D148, C148-D148-E148, D148-E148-F148, E148-F148-G148, F148-G148-A148, G148-A148-B148, A148-B148-C149, B148-C149-D149, C149-D149-E149, D149-E149-F149, E149-F149-G149, F149-G149-A149, G149-A149-B149, A149-B149-C150, B149-C150-D150, C150-D150-E150, D150-E150-F150, E150-F150-G150, F150-G150-A150, G150-A150-B150, A150-B150-C151, B150-C151-D151, C151-D151-E151, D151-E151-F151, E151-F151-G151, F151-G151-A151, G151-A151-B151, A151-B151-C152, B151-C152-D152, C152-D152-E152, D152-E152-F152, E152-F152-G152, F152-G152-A152, G152-A152-B152, A152-B152-C153, B152-C153-D153, C153-D153-E153, D153-E153-F153, E153-F153-G153, F153-G153-A153, G153-A153-B153, A153-B153-C154, B153-C154-D154, C154-D154-E154, D154-E154-F154, E154-F154-G154, F154-G154-A154, G154-A154-B154, A154-B154-C155, B154-C155-D155, C155-D155-E155, D155-E155-F155, E155-F155-G155, F155-G155-A155, G155-A155-B155, A155-B155-C156, B155-C156-D156, C156-D156-E156, D156-E156-F156, E156-F156-G156, F156-G156-A156, G156-A156-B156, A156-B156-C157, B156-C157-D157, C157-D157-E157, D157-E157-F157, E157-F157-G157, F157-G157-A157, G157-A157-B157, A157-B157-C158, B157-C158-D158, C158-D158-E158, D158-E158-F158, E158-F158-G158, F158-G158-A158, G158-A158-B158, A158-B158-C159, B158-C159-D159, C159-D159-E159, D159-E159-F159, E159-F159-G159, F159-G159-A159, G159-A159-B159, A159-B159-C160, B159-C160-D160, C160-D160-E160, D160-E160-F160, E160-F160-G160, F160-G160-A160, G160-A160-B160, A160-B160-C161, B160-C161-D161, C161-D161-E161, D161-E161-F161, E161-F161-G161, F161-G161-A161, G161-A161-B161, A161-B161-C162, B161-C162-D162, C162-D162-E162, D162

This musical score is for Lesson XII, Plate 45. It consists of ten systems, each with a treble and a bass staff. The music is written in common time (C) and features a series of chords. Fingerings are indicated by numbers 1-7. Some systems include a keyboard (K.) and a dotted line connecting fingerings (4th, 7th, 3rd, 6th, 2nd, 5th). The key signature changes from one sharp (F#) to two sharps (F# and C#) in the fourth system. The score concludes with a double bar line and repeat dots.

This page contains a handwritten musical score for Lesson XII, Plate 46. It consists of ten systems, each with a treble and a bass staff. The music is written in a key with three flats (B-flat, E-flat, A-flat) and common time (C). The notation includes various chords, primarily triads and dyads, with some accidentals (sharps and naturals) indicating alterations. Fingerings are indicated by numbers 1 through 7 above or below notes. Some systems include specific fingering instructions: "K.", "4th", "7th", "3^d", "6th", "2^d", and "5th". The score concludes with double bar lines and repeat signs at the end of each system.

First system of musical notation. Treble and bass staves. Treble staff contains chords. Bass staff contains single notes with fingerings: 4th, 7th, 3^d, 6th, 2^d, 5th. Key signature: one sharp (F#).

Second system of musical notation. Treble and bass staves. Treble staff contains chords. Bass staff contains single notes with fingerings: 7, 7, 7, 7, 7, 7, 7. Key signature: one sharp (F#).

Third system of musical notation. Treble and bass staves. Treble staff contains chords. Bass staff contains single notes with fingerings: 6, 5, 4. Key signature: one sharp (F#).

Fourth system of musical notation. Treble and bass staves. Treble staff contains chords. Bass staff contains single notes with fingerings: 7, 7, 7, 7, 7, 7, 7. Key signature: one sharp (F#).

Fifth system of musical notation. Treble and bass staves. Treble staff contains chords. Bass staff contains single notes with fingerings: 6, 5, 4. Key signature: one sharp (F#).

Lesson XII.

Plate 48.

This musical score is for Lesson XII, Plate 48. It consists of six systems, each with a treble and a bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical elements:

- System 1:** Treble staff features a series of chords, mostly triads and dyads, with some accidentals. Bass staff features a sequence of single notes, mostly quarter notes, with some accidentals and fingerings (7, 7, 7, 7, 7, 7, #, #, #).
- System 2:** Treble staff features a series of chords, mostly triads and dyads, with some accidentals. Bass staff features a sequence of single notes, mostly quarter notes, with some accidentals and fingerings (7, #, #, #).
- System 3:** Treble staff features a series of chords, mostly triads and dyads, with some accidentals. Bass staff features a sequence of single notes, mostly quarter notes, with some accidentals and fingerings (7, 7, 7, 7, 7, #, #, #).
- System 4:** Treble staff features a series of chords, mostly triads and dyads, with some accidentals. Bass staff features a sequence of single notes, mostly quarter notes, with some accidentals and fingerings (7, 7, 7, 7, 7, #, #, #).
- System 5:** Treble staff features a series of chords, mostly triads and dyads, with some accidentals. Bass staff features a sequence of single notes, mostly quarter notes, with some accidentals and fingerings (7, 7, 7, 7, 7, #, #, #).
- System 6:** Treble staff features a series of chords, mostly triads and dyads, with some accidentals. Bass staff features a sequence of single notes, mostly quarter notes, with some accidentals and fingerings (7, 7, 7, 7, 7, #, #, #).

Lelso. XIII.

Plate 49.

[illegible]

This musical score, titled "Plate 50," is arranged in ten systems. Each system consists of a piano accompaniment part on the left and a vocal line on the right. The piano parts are written in treble and bass staves, while the vocal parts are in a single staff. The score includes various musical notations such as notes, rests, and bar lines. Fingerings are indicated by numbers 1-5 above notes, and breath marks are shown as "K." followed by dotted lines. The systems are organized as follows:

- System 1: Piano accompaniment with chords; vocal line with notes and fingerings (6, 6, 6, 6, 6, 6, 7, 6, 4, 5, 3, 5, 6, 5, 6).
- System 2: Piano accompaniment with chords; vocal line with notes and fingerings (K., 2^d, 3^d, 4th, 5th, 6th, 7th, K., K., 2^d).
- System 3: Piano accompaniment with chords; vocal line with notes and fingerings (5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 4, 3).
- System 4: Piano accompaniment with chords; vocal line with notes and fingerings (3^d, 4th, 5th, 6th, 7th, K.).
- System 5: Piano accompaniment with chords; vocal line with notes and fingerings (6, 6, 6, 6, 6, 6, 6, 7, 6, 4, 5, 3, 5, 6, 5, 6).
- System 6: Piano accompaniment with chords; vocal line with notes and fingerings (5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 4, 3).
- System 7: Piano accompaniment with chords; vocal line with notes and fingerings (6, 6, 6, 6, 6, 6, 6, 7, 6, 4, 5, 3, 5, 6, 5, 6).
- System 8: Piano accompaniment with chords; vocal line with notes and fingerings (5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 4, 3).
- System 9: Piano accompaniment with chords; vocal line with notes and fingerings (5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 4, 3).
- System 10: Piano accompaniment with chords; vocal line with notes and fingerings (5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 4, 3).

This musical score is for Lesson XIII, Plate 51. It consists of six systems, each with a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes chords and individual notes with fingerings indicated by numbers 1-7. The first system includes the following fingerings in the bass staff: 6, 6, 6, 6, 6, 6, 6, 7, 6/4, 5/3, 5/6, 5/6. Below these are the labels: K... 2^d... 3^d... 4th... 5th... 6th... 7th... K... K... 2^d. The second system has fingerings: 5/6, 5/6, 5/6, 5/6, 5/6, 4, 3. Below are: 3^d... 4th... 5th... 6th... 7th... K... The third system has fingerings: 6, 6, 6, 6, 6, 6, 6, 7, 6/4, 5/3, 5/6, 5/6. The fourth system has fingerings: 5/6, 5/6, 5/6, 5/6, 5/6, 4, 3. The fifth system has fingerings: 6, 6, 6, 6, 6, 6, 7, 6/4, 5/3, 5/6, 5/6. The sixth system has fingerings: 6, 6, 6, 6, 6, 6, 7, 6/4, 5/3, 5/6, 5/6.

Lesson XIII.

Plate, 52.



The musical score consists of several systems of staves. Each system typically includes a treble staff with notes and a bass staff with notes and fingerings. Fingerings are indicated by numbers 1-7. Some systems include a middle staff with clef changes marked 'K...' and '7th', '6th', '5th', '4th', '3d', '2d'. The notation includes various note values, rests, and bar lines. The score concludes with a double bar line and repeat signs.

Lesson XIV

Plate 54

This page contains six systems of piano exercises, each consisting of a treble and bass staff. The exercises are written in a key with two flats (B-flat and E-flat) and a common time signature (C). The notation includes chords, single notes, and various fingering numbers (1-7) and articulation marks (accents, slurs). The systems are as follows:

- System 1:** Treble staff has chords with fingering 6, 6, 6, 6, 6, 6, 6, 6, 6, 4, 3, 6, 7, 6. Bass staff has notes with fingering 7th, 6th, 5th, 4th, 3^d, 2^d, K, 7th. A repeat sign is at the end.
- System 2:** Treble staff has chords with fingering 7, 6, 7, 6, 7, 6, 7, 6, 7, 6, 6, 4, 5, 3. Bass staff has notes with fingering 6th, 5th, 4th, 3^d, 2^d, K. A repeat sign is at the end.
- System 3:** Treble staff has chords with fingering 6, 6, 6, 6, 6, 6, 6, 6, 5, 4, 3, 6, 7, 6. Bass staff has notes with fingering 7, 6, 7, 6, 7, 6, 7, 6, 6, 4, 5, 3. A repeat sign is at the end.
- System 4:** Treble staff has chords with fingering 6, 6, 6, 6, 6, 6, 6, 6, 5, 4, 3, 6, 7, 6. Bass staff has notes with fingering 7, 6, 7, 6, 7, 6, 7, 6, 6, 4, 5, 3. A repeat sign is at the end.
- System 5:** Treble staff has chords with fingering 7, 6, 7, 6, 7, 6, 7, 6, 7, 6, 4, 5, 3. Bass staff has notes with fingering 7, 6, 7, 6, 7, 6, 7, 6, 6, 4, 5, 3. A repeat sign is at the end.
- System 6:** Treble staff has chords with fingering 7, 6, 7, 6, 7, 6, 7, 6, 7, 6, 4, 5, 3. Bass staff has notes with fingering 7, 6, 7, 6, 7, 6, 7, 6, 6, 4, 5, 3. A repeat sign is at the end.

Lesson XIV.

Plate 55.

First system of musical notation. Treble and bass staves. Treble staff contains a series of chords. Bass staff contains a series of notes with fingerings: 6, 6, 6, 6, 6, 6, 6, 6, 4, 3, 6, 7 6. Below the bass staff, the text "K. 7th 6th 5th 4th 3d 2d K. 7th" is written.

Second system of musical notation. Treble and bass staves. Treble staff contains a series of chords. Bass staff contains a series of notes with fingerings: 7 6, 7 6, 7 6, 7 6, 7 6, 6 4, 5 3. Below the bass staff, the text "6th 5th 4th 3d 2d K." is written.

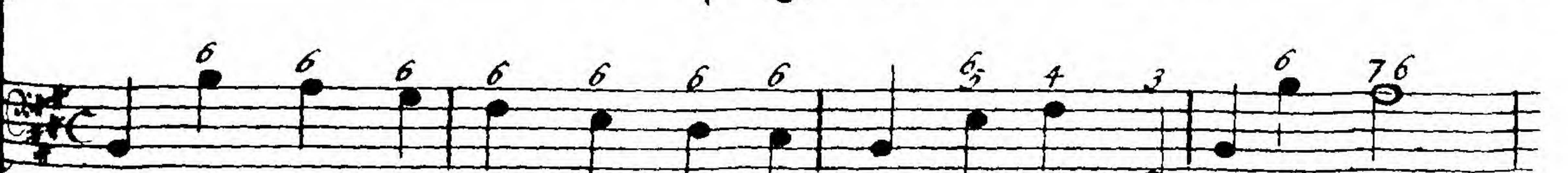
Third system of musical notation. Treble and bass staves. Treble staff contains a series of chords. Bass staff contains a series of notes with fingerings: 6, 6, 6, 6, 6, 6, 6, 6, 4, 3, 6, 7 6. Below the bass staff, the text "K. 7th 6th 5th 4th 3d 2d K. 7th" is written.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a series of chords. Bass staff contains a series of notes with fingerings: 7 6, 7 6, 7 6, 7 6, 7 6, 6 4, 5 3. Below the bass staff, the text "6th 5th 4th 3d 2d K." is written.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a series of chords. Bass staff contains a series of notes with fingerings: 6, 6, 6, 6, 6, 6, 6, 6, 4, 3, 6, 7 6. Below the bass staff, the text "K. 7th 6th 5th 4th 3d 2d K. 7th" is written.

Lesson XIV.

Plate. 56.



The musical score is organized into eight systems, each containing a treble and bass staff. The notation is as follows:

- System 1:** Treble staff has a series of chords. Bass staff has notes with fingerings: 5 6, 5 6, 5 6, 5 6, 5 6, 5 6, 6 5, 7 4, and a final note with a sharp sign (#).
- System 2:** Treble staff has chords. Bass staff has notes with fingerings: K, 2^d, 3^d, 4th, 5th, 6th, 7th, and K.
- System 3:** Treble staff has chords. Bass staff has notes with fingerings: K, 2^d, 3^d, 4th, 5th, 6th, 6th, 7th, 7th, and K.
- System 4:** Treble staff has chords. Bass staff has notes with fingerings: 5 6, 5 6, 5 6, 5 6, 5 6, 5 6, 6 5, 7 4, and a final note with a sharp sign (#).
- System 5:** Treble staff has chords. Bass staff has notes with fingerings: 5 6, 6, 6, 6, 6, 6, 6, 5, and a final note with a sharp sign (#).
- System 6:** Treble staff has chords. Bass staff has notes with fingerings: 5 6, 5 6, 5 6, 5 6, 5 6, 5 6, 6 5, 7 4, and a final note with a sharp sign (#).
- System 7:** Treble staff has chords. Bass staff has notes with fingerings: 5 6, 6, 6, 6, 6, 6, 6, 5, and a final note with a sharp sign (#).
- System 8:** Treble staff has chords. Bass staff has notes with fingerings: 5 6, 6, 6, 6, 6, 6, 6, 5, and a final note with a sharp sign (#).

Handwritten musical score for "The Rose Tree" on ten systems of grand staves. The score includes treble and bass staves with notes, rests, and fingerings. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece concludes with a double bar line and repeat dots.

Lesson XV.

Musical staff 1: Treble clef, key signature of one sharp (F#), common time (C). The staff contains a series of chords, primarily triads and dyads, moving in a stepwise fashion across the staff.

Musical staff 2: Bass clef, key signature of one sharp (F#), common time (C). This staff contains single notes with fingerings indicated above them: 5 6, 5 6, 5 6, 5 6, 5 6, # 5 6, # 5 6, 6, 6 5, 7, 7 4, #. Below the staff, the notes are labeled with their scale degrees: K, 2^d, 3^d, 4th, 5th, 6th, 7th, K.

Musical staff 3: Treble clef, key signature of one sharp (F#), common time (C). The staff contains a series of chords, primarily triads and dyads, moving in a stepwise fashion across the staff.

Musical staff 4: Bass clef, key signature of one sharp (F#), common time (C). This staff contains single notes with fingerings indicated above them: 5 6, 6, 6 #, 6 #, 6 #, # 6, # 6, 6, 6 4, 5 #. Below the staff, the notes are labeled with their scale degrees: K, 2^d, 3^d, 4th, 5th, 6th, 6th, 7th, 7th, K, 7th, K, 7th, K, 7th, K.

Musical staff 5: Treble clef, key signature of one sharp (F#), common time (C). The staff contains a series of chords, primarily triads and dyads, moving in a stepwise fashion across the staff.

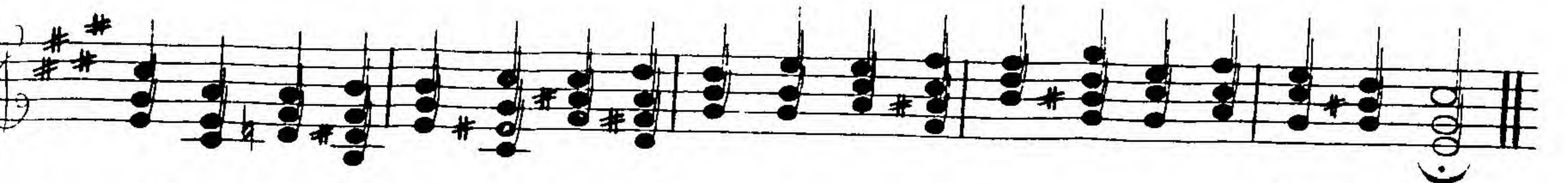
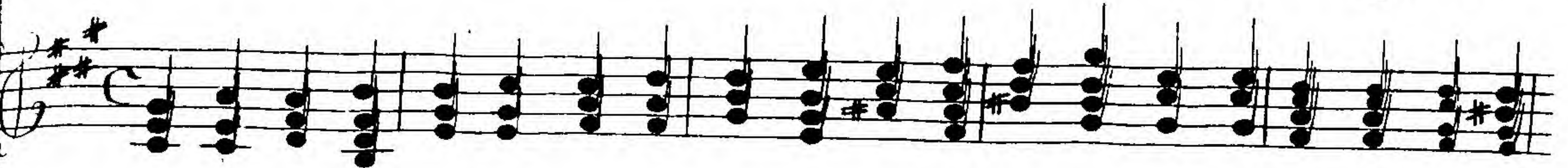
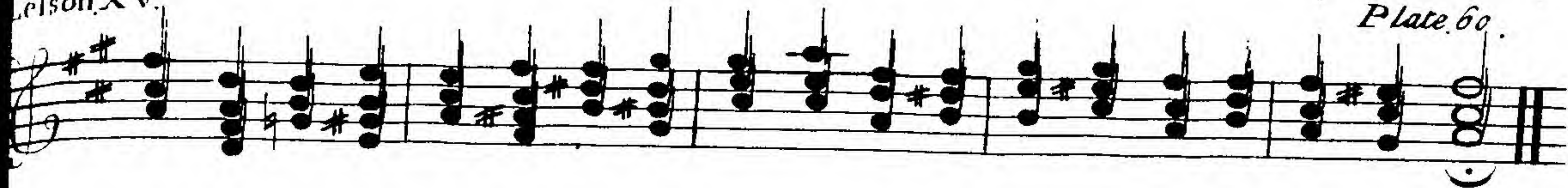
Musical staff 6: Bass clef, key signature of one sharp (F#), common time (C). This staff contains single notes with fingerings indicated above them: 5 6, 5 6, 5 6, 5 6, 5 6, # 5 6, # 5 6, 6, 6 5, 7, 7 4, #.

Musical staff 7: Treble clef, key signature of one sharp (F#), common time (C). The staff contains a series of chords, primarily triads and dyads, moving in a stepwise fashion across the staff.

Musical staff 8: Bass clef, key signature of one sharp (F#), common time (C). This staff contains single notes with fingerings indicated above them: 5 6, 6, 6 #, 6 #, 6 #, # 6, # 6, 6, 6 4, 5 #.

Musical staff 9: Treble clef, key signature of two sharps (F# and C#), common time (C). The staff contains a series of chords, primarily triads and dyads, moving in a stepwise fashion across the staff.

Musical staff 10: Bass clef, key signature of two sharps (F# and C#), common time (C). This staff contains single notes with fingerings indicated above them: 5 6, 5 6, 5 6, 5 6, 5 6, 5 6, 5 6, 6, 6 5, 7, 7 4, #.



Lesson XVI. Plate 62

Handwritten musical score for Lesson XVI, Plate 62. The score consists of 12 staves, each with a treble and bass clef. The music is written in a single system. The notation includes various notes, rests, and fingerings. The first staff has a key signature of one flat (B-flat) and a common time signature (C). The second staff has a key signature of one flat and a common time signature. The third staff has a key signature of one flat and a common time signature. The fourth staff has a key signature of one flat and a common time signature. The fifth staff has a key signature of one flat and a common time signature. The sixth staff has a key signature of one flat and a common time signature. The seventh staff has a key signature of one flat and a common time signature. The eighth staff has a key signature of one flat and a common time signature. The ninth staff has a key signature of one flat and a common time signature. The tenth staff has a key signature of one flat and a common time signature. The eleventh staff has a key signature of one flat and a common time signature. The twelfth staff has a key signature of one flat and a common time signature. The score includes various musical notations such as notes, rests, and fingerings. The first staff has a key signature of one flat and a common time signature. The second staff has a key signature of one flat and a common time signature. The third staff has a key signature of one flat and a common time signature. The fourth staff has a key signature of one flat and a common time signature. The fifth staff has a key signature of one flat and a common time signature. The sixth staff has a key signature of one flat and a common time signature. The seventh staff has a key signature of one flat and a common time signature. The eighth staff has a key signature of one flat and a common time signature. The ninth staff has a key signature of one flat and a common time signature. The tenth staff has a key signature of one flat and a common time signature. The eleventh staff has a key signature of one flat and a common time signature. The twelfth staff has a key signature of one flat and a common time signature.

Lesson XVI.

Plate 63.

First system of musical notation. Treble staff: eighth notes, mostly beamed in pairs. Bass staff: half notes, mostly beamed in pairs. Labels below bass staff: K, 7th, 6th, 5th, 4th, 3^d. Labels above bass staff: 6, 7, 6, 7, 6, 7.

Second system of musical notation. Treble staff: eighth notes, mostly beamed in pairs. Bass staff: half notes, mostly beamed in pairs. Labels below bass staff: 2^d, K, 7th, 6th, 5th, 4th, 3^d, 2^d. Labels above bass staff: 6, 7, 6, 7, 6, 7, 6, 7, 6, 7.

Third system of musical notation. Treble staff: eighth notes, mostly beamed in pairs. Bass staff: half notes, mostly beamed in pairs. Labels above bass staff: 6, 7, 6, 7, 6, 7, 6, 7.

Fourth system of musical notation. Treble staff: eighth notes, mostly beamed in pairs. Bass staff: half notes, mostly beamed in pairs. Labels above bass staff: 6, 7, 6, 7, 6, 7, 6, 7, 6, 7.

Fifth system of musical notation. Treble staff: eighth notes, mostly beamed in pairs. Bass staff: half notes, mostly beamed in pairs. Labels above bass staff: 6, 7, 6, 7, 6, 7, 6, 7.

Lesson XVI.

Plate. 64.

This page contains ten staves of musical notation, organized into five pairs. Each pair consists of a treble clef staff and a bass clef staff, both in the key of D major (two sharps). The notation includes various note values, rests, and fingerings. The first and third staves of each pair feature complex chordal textures with many beamed notes. The second and fourth staves of each pair are more melodic, often featuring a single note with a finger number (6 or 7) above it, or a pair of notes (6 and 7) beamed together. The fifth staff of each pair typically contains a series of whole notes, each with a finger number (6 or 7) above it. The notation is written in a clear, professional style, with sharp accidentals and precise note placement.

This musical score consists of eight systems, each with a treble and a bass staff. The treble staves contain chords, many of which are marked with a sharp sign (#). The bass staves contain single notes, often with fingerings indicated by numbers 1 through 5. Above the bass staves, there are various musical notations including time signatures (e.g., 1/2, 3/4, 6/4, 7/4, 5/4, 3/4), key signatures (e.g., K., K. #, K. b), and specific notes (e.g., 7th, 6th, 5th, 4th, 3rd). The score is written in a historical style, likely from the 18th century, as indicated by the copyright notice at the bottom.

This musical score is for Lesson XVII, Plate 64. It consists of ten systems, each with a treble and a bass staff. The music is written in a key with two flats (B-flat and E-flat) and a common time signature (C). The notation includes chords, single notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Some notes are marked with 'K' for key notes. The score is divided into two main sections by a double bar line after the fourth system. The first section (systems 1-4) and the second section (systems 5-8) each contain two systems of music. The final two systems (9-10) are a single system of music. The notation is clear and legible, with a focus on chordal textures and melodic lines.

Lesson XVII.

Plate 67

This musical score is for Lesson XVII, Plate 67. It consists of six systems, each with a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The treble staves contain chords, while the bass staves contain single notes with fingerings. The fingerings are indicated by numbers 1-5 and 6-7, often with a slash between them (e.g., 6/5, 4/3). The first four systems include a 'K' marking and a dotted line with a '4' and a 'th' (likely '4th') below the bass staff. The fifth system has a double sharp (F##) in the treble staff. The sixth system has a double sharp (F##) in the bass staff. The score ends with a double bar line and repeat dots.

Lesson XVII.

Plate 68

The musical score is written on six systems of two staves each. The top staff of each system is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). The music features various chords and intervals, with some notes marked with '6' and '7' indicating fingerings. There are also some notes with '4th', '5th', '6th', '7th' indicating intervals. The score ends with a double bar line and a repeat sign.

This is a handwritten musical score for a piece titled "Plate 70." The notation is arranged in four systems, each consisting of a treble and bass staff. The music is written in a style characteristic of 18th-century manuscript notation, featuring a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and slurs. Below the staves, there is extensive figured bass notation, which includes numbers (1-7) and letters (K, d, th) indicating fingerings and specific notes for the basso continuo. The score concludes with double bar lines at the end of each system.

Lesson XVIII.

Plate 71.

This musical score is for Lesson XVIII, Plate 71. It consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes chords, single notes, and various fingerings indicated by numbers 1-5 and 6-7. Some notes are marked with 'th' (thumb) or 'd' (finger). The score includes repeat signs and a final double bar line at the end of the sixth system.

System 1: Treble staff has a series of chords. Bass staff has notes with fingerings: 6, 6/4/2, #6, b6/4/2, #5, b6/4/2, 6, 6/4/2, 6, 6/4/2, 5.

System 2: Treble staff continues with chords. Bass staff has notes with fingerings: 3.d/4.th, 7.th, 2.d, K... (Klein's sign).

System 3: Treble staff continues with chords. Bass staff has notes with fingerings: 6, 6/4/2, #6, b6/4/2, 5, b6/4/2, 6, 6/4/2, 6, 6/4/2, 5.

System 4: Treble staff continues with chords. Bass staff has notes with fingerings: 6/4/2, 5, 6/4/2, 6, 6/4/2, 5, 5, #, 7.

System 5: Treble staff continues with chords. Bass staff has notes with fingerings: 6, 6/4/2, 5, 6/4/2, 5, 6/4/2, 5, #, 7.

System 6: Treble staff continues with chords. Bass staff has notes with fingerings: 6, 6/4/2, 5, 6/4/2, 5, 6/4/2, 6, 6/4/2, 5.

Lesson XVIII.

Plate 72

This musical score is for Lesson XVIII, Plate 72. It consists of six systems, each with a treble and a bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes chords, single notes, and rests. Fingerings are indicated by numbers 1-5 and 6-7. Some notes are marked with a sharp (#) or a flat (b). The score concludes with a double bar line and repeat dots at the end of each system.

System 1: Treble staff has chords: F#4, F#5, F#6, F#7, F#8, F#9, F#10, F#11, F#12, F#13, F#14, F#15. Bass staff has notes: F#4, F#5, F#6, F#7, F#8, F#9, F#10, F#11, F#12, F#13, F#14, F#15.

System 2: Treble staff has chords: F#4, F#5, F#6, F#7, F#8, F#9, F#10, F#11, F#12, F#13, F#14, F#15. Bass staff has notes: F#4, F#5, F#6, F#7, F#8, F#9, F#10, F#11, F#12, F#13, F#14, F#15.

System 3: Treble staff has chords: F#4, F#5, F#6, F#7, F#8, F#9, F#10, F#11, F#12, F#13, F#14, F#15. Bass staff has notes: F#4, F#5, F#6, F#7, F#8, F#9, F#10, F#11, F#12, F#13, F#14, F#15.

System 4: Treble staff has chords: F#4, F#5, F#6, F#7, F#8, F#9, F#10, F#11, F#12, F#13, F#14, F#15. Bass staff has notes: F#4, F#5, F#6, F#7, F#8, F#9, F#10, F#11, F#12, F#13, F#14, F#15.

System 5: Treble staff has chords: F#4, F#5, F#6, F#7, F#8, F#9, F#10, F#11, F#12, F#13, F#14, F#15. Bass staff has notes: F#4, F#5, F#6, F#7, F#8, F#9, F#10, F#11, F#12, F#13, F#14, F#15.

System 6: Treble staff has chords: F#4, F#5, F#6, F#7, F#8, F#9, F#10, F#11, F#12, F#13, F#14, F#15. Bass staff has notes: F#4, F#5, F#6, F#7, F#8, F#9, F#10, F#11, F#12, F#13, F#14, F#15.

Lesson XIX.

Plate 73

8 6 7 8 7 6 5 4 5 6 5 4 *

K... 2^d... 3^d... 4th... 5th...

5 4 4 3 7 7 4 7

8 6 7 8 7 6 5 4 5 6 5 4 *

6 5 4 3 7 7 4 7

8 6 7 8 7 6 5 4 5 6 5 4 *

6 5 4 3 7 7 4 7

Lesson XIX.

Plate 74.

This musical score is for Lesson XIX, Plate 74. It consists of eight systems of two staves each. The top staff of each system contains a series of chords, primarily triads and dyads, written in a key with three flats (B-flat, E-flat, A-flat). The bottom staff contains single notes, often with fingerings indicated by numbers 1-5. Above the bottom staff, there are various musical notations including 'K' (likely for 'Klein'), '2^d', '3^d', '4th', and '5th' indicating intervals or positions. Fingerings are also indicated by numbers 1-5 above or below notes. The score is divided into sections by double bar lines and repeat signs. The notation is in a historical style, possibly from a 19th-century music book.

Lesson XIX .

Plate 75.

9 8 7 6
7 6 5 4
4

5 6 5
4 4

6 5
5 4 4 3

7 # 7 4 7 #

9 8 7 6
7 6 5 4
4

5 6 5
4 4

6 5
5 4 4 3

7 # 7 4 7 #

9 8 7 6
7 6 5 4
4

5 6 5
4 4

K... 2^d... 3^d... 4th... 5th...

... K...

Lesson XIX.

Plate 76

This musical score is for Lesson XIX, Plate 76. It consists of three systems, each with a treble staff and a bass staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The treble staves contain chords, while the bass staves contain single notes and fingerings.

System 1:

- Treble staff: Chords starting with F#4 and C#5, ending with a whole note chord F#4, C#5, G#4, E4.
- Bass staff: Notes with fingerings 5 6 5 4 3, 7 #, 7, 4, 7 #.

System 2:

- Treble staff: Chords starting with F#4 and C#5, ending with a whole note chord F#4, C#5, G#4, E4.
- Bass staff: Notes with fingerings 6, 6, 9 8 7 6 / 7 6 5 4 / # 4 #, 5 6 5 / # 4 4 #.

System 3:

- Treble staff: Chords starting with F#4 and C#5, ending with a whole note chord F#4, C#5, G#4, E4.
- Bass staff: Notes with fingerings 5 6 5 4 3, 7 #, 7, 4, 7 #.

Handwritten musical score for Lesson XX, Plate 77. The score consists of eight systems of two staves each. The top staff of each system is in treble clef with a C-clef, and the bottom staff is in bass clef with an F-clef. The music is written in a style typical of 18th-century manuscript notation, featuring various accidentals, slurs, and dynamic markings. The notation includes many beamed notes, suggesting a fast or rhythmic piece. The bottom of the page contains a handwritten note: "Designed by J. C. Lampe. Published according to Act of Parliament, Sep. 1737." followed by a signature "H. Cole sculp".

This page contains a handwritten musical score for Lesson XX, Plate 78. It consists of ten systems, each with a treble staff and a bass staff. The music is written in a key with one flat (B-flat) and a common time signature (C). The notation includes various chords, primarily triads and dyads, with specific fingerings indicated by numbers 1-5. Some notes are marked with 'K' and 'd' (e.g., 'K... 2^d... 5th...'). The score is organized into four pairs of systems, with the first and third pairs of systems ending with a double bar line and repeat dots. The handwriting is clear and legible, typical of a personal manuscript.

Lesson xx.

Plate 80.

This page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The notation is written in a style typical of 19th-century music instruction books. Each system includes various musical symbols and markings:

- System 1:** Treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). Fingerings are indicated by numbers 1-7. Other markings include asterisks (*) and a '43'.
- System 2:** Treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). Fingerings are indicated by numbers 1-7. Other markings include asterisks (*) and a '43'.
- System 3:** Treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). Fingerings are indicated by numbers 1-7. Other markings include asterisks (*) and a '43'.
- System 4:** Treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). Fingerings are indicated by numbers 1-7. Other markings include asterisks (*) and a '43'.
- System 5:** Treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). Fingerings are indicated by numbers 1-7. Other markings include asterisks (*) and a '43'.
- System 6:** Treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). Fingerings are indicated by numbers 1-7. Other markings include asterisks (*) and a '43'.

Lesson XXI.

Plate 81.

The musical score consists of six systems, each with a treble and bass staff. The first system is in C major (C-clef, C time signature). The subsequent five systems are in B-flat major (B-flat-clef, C time signature). The notation includes chords, single notes, and rests, with various fingerings indicated by numbers 1-7. Some notes are marked with an asterisk (*). The first system includes a key signature change from C to B-flat in the bass staff, indicated by a flat sign and the text 'k... 7th... 6th... 5th... 3^d... 6th... 3^d... k...'. The score concludes with double bar lines and repeat signs at the end of each system.

Designed by J. K. Lampe & Published according to act of Parliament Sep^r 1757.
J. K. Lampe, Printer.

Lesson XXI.

Plate 82.

This musical score is for Lesson XXI, Plate 82. It consists of ten systems, each containing a piano (P) part and an organ (O) part. The key signature is C major (one sharp, F#), and the time signature is common time (C). The piano parts are written on a grand staff (treble and bass clefs), while the organ parts are written on a single staff with a C-clef. The organ parts include figured bass notation (numbers 1-7) and fingerings (letters a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z). The score is divided into four groups of two systems each, with a double bar line at the end of each group. The first system includes a key signature change from C major to C minor (one flat, F) for the organ part. The second system includes a key signature change from C minor to C major for the organ part. The third system includes a key signature change from C major to C minor for the organ part. The fourth system includes a key signature change from C minor to C major for the organ part. The score is a technical exercise for piano and organ, focusing on fingerings and articulation.

This page contains ten systems of musical notation, each consisting of two staves. The notation includes chords, single notes, and various fingerings and articulations.

- System 1:** The top staff shows a series of chords marked with asterisks (*). The bottom staff shows single notes with fingerings: 6, 6 6, *, 6, 7 6 4 2, 6, 7 5, 6 3, and 7 *.
- System 2:** The top staff shows chords with asterisks. The bottom staff shows single notes with fingerings: k, 7^m, 6^m, 5^m, 3^d, 6^m, 3^d, and k.
- System 3:** The top staff shows chords with asterisks. The bottom staff shows single notes with fingerings: 6, 6, 6, 7 *, 7 5, 5 6 4, 5 4 *, and a final note with a fermata.
- System 4:** The top staff shows chords with asterisks. The bottom staff shows single notes with fingerings: 6, 6 6, *, 6, 7 6 4 2, 6, 7 5, 6 5, and 7 *.
- System 5:** The top staff shows chords with asterisks. The bottom staff shows single notes with fingerings: 6, 6, 6, 7 *, 7 5, 5 6 4, 5 4 *, and a final note with a fermata.
- System 6:** The top staff shows chords with asterisks. The bottom staff shows single notes with fingerings: 6, 6 6, *, 6, 7 6 4 2, 6, 7 5, 6 5, and 7 *.
- System 7:** The top staff shows chords with asterisks. The bottom staff shows single notes with fingerings: 6, 6, 6, 7 *, 7 5, 5 6 4, 5 4 *, and a final note with a fermata.
- System 8:** The top staff shows chords with asterisks. The bottom staff shows single notes with fingerings: 6, 6 6, *, 6, 7 6 4 2, 6, 7 5, 6 5, and 7 *.
- System 9:** The top staff shows chords with asterisks. The bottom staff shows single notes with fingerings: 6, 6 6, *, 6, 7 6 4 2, 6, 7 5, 6 5, and 7 *.
- System 10:** The top staff shows chords with asterisks. The bottom staff shows single notes with fingerings: 6, 6 6, *, 6, 7 6 4 2, 6, 7 5, 6 5, and 7 *.

Lesson XXI.

Plate 84.

This musical score consists of ten staves, each with a treble clef and a common time signature (C). The notation includes various note values (quarter, eighth, and half notes), rests, and accidentals (sharps and naturals). Fingerings are indicated by numbers 1 through 7. Some staves include asterisks (*) to denote specific notes or groups of notes. The score is organized into four systems of two staves each. The first system has a final double bar line. The second system has a final double bar line. The third system has a final double bar line. The fourth system has a final double bar line. The notation is written in a clear, legible style, typical of early 20th-century music publications.

Plate 85.

signed by J. R. Lampe & published according to Act of Parliament, Sep. 1737. *B Cole sculp*

The Thorough Bass of
Lesson V. varied

Blotie sculp.

The image displays a musical score for Lesson XXII, Plate 87. It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and fingerings. The first system shows a treble staff with a descending line and a bass staff with a single note. The second system features a treble staff with a descending line and a bass staff with a single note. The third system includes a treble staff with a descending line and a bass staff with a single note. The fourth system shows a treble staff with a descending line and a bass staff with a single note. The fifth system features a treble staff with a descending line and a bass staff with a single note. The sixth system includes a treble staff with a descending line and a bass staff with a single note. The text "The Thorough Bass of Lesson the IX. varied" is written in the left margin. The signature "B. Cole sculp." is located at the bottom right.

The Thorough Bass of Lesson the IX. varied

B. Cole sculp.

The first system consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a sequence of notes with fingerings 6, 5, 4, and #. The bottom staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of notes with fingerings 6, 5, 4, and #. Both staves end with a double bar line.

The second system consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a sequence of notes with fingerings 6, 5, 4, and #. The bottom staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of notes with fingerings 6, 5, 4, and #. Both staves end with a double bar line.

The third system consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a sequence of notes with fingerings 6, 5, 4, and #. The bottom staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of notes with fingerings 6, 5, 4, and #. Both staves end with a double bar line.

The fourth system consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a sequence of notes with fingerings 6, 5, 4, and #. The bottom staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of notes with fingerings 6, 5, 4, and #. Both staves end with a double bar line.

The fifth system consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a sequence of notes with fingerings 6, 5, 4, and #. The bottom staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of notes with fingerings 6, 5, 4, and #. Both staves end with a double bar line.

The Thorough Bass of Lesson the XI. varied

A Thorough Bass of Lesson XXII varied.

The Thorough Bass of Lesson the XIII varied.

The Thorough Bass of Lesson the
XX varied

Lesson. XXII.

6 Plate. 92

The thorough Basso of
Lesson of XV, varied.

The musical score is organized into six systems, each consisting of two staves. The upper staff of each system contains the melody, while the lower staff contains the thorough bass (basso continuo). The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as notes, rests, accidentals, and fingerings. The first system is labeled 'The thorough Basso of Lesson of XV, varied.' and the second system is labeled '6 Plate. 92'. The score concludes with a double bar line and the signature 'B. Cole. sculp.'.

*The Thorough Bass of
Lesson XVI varied.*

The musical score is presented in five systems, each with a treble and bass staff. The notation includes various intervals and slurs, with fingerings '6' and '7' marked above the notes. The piece concludes with a double bar line and the word 'FINIS.'

FINIS.

B. Cole, sculp.

THOROUGH BASE.

Encyclopedia

IV.

Modulation by 3rd in common Chords to a descending fundamental base.

In the practice of the following pleasing Modulation, if no mistake is made the last chord in each circumnavigation will be an Octave above the first.

Further exercise of common chords in accompanying the Hexachords in all the keys, major and minor to their fundamental bases. In the practice of which dots are placed on the notes in the treble that are to be played with the little finger; and though only the first of the Hexachords is written backwards, each of them is intended to be practiced backwards as well as forwards. Italian students in singing are long confined to the Hexachords in beginning to Solfequiar; but chiefly in keys best in tune, as C.F.D.G.

V.

Key of C natural

Do. re. mi. fa. sol. la. La. sol. fa. mi. re. do.

N^o 1. N^o 2. N^o 3. N^o 4. N^o 5. N^o 6. N^o 7. N^o 8. N^o 9. N^o 10. N^o 11. N^o 12.

NB The 5th of every minor key requires a sharp 3^d

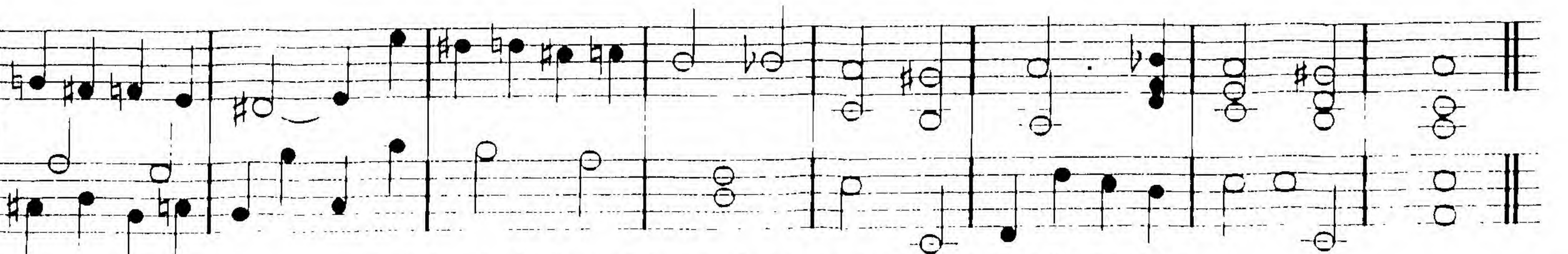
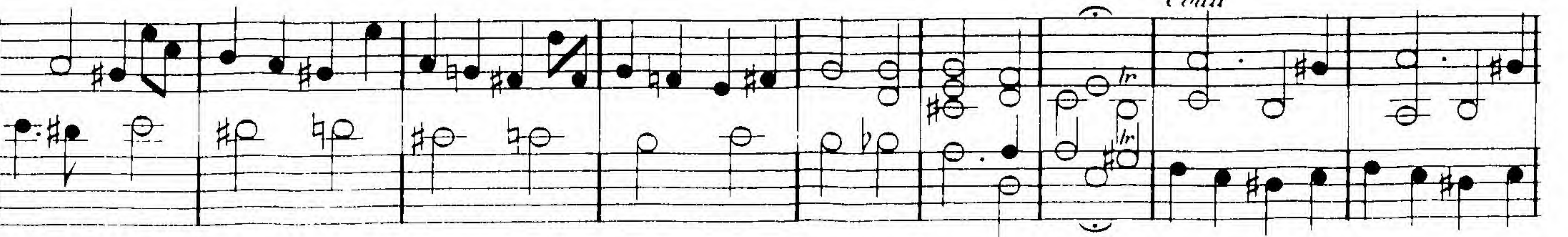
See Plate IV for the remaining Keys

Contrappunto doppio, in genere Cromatico.

Moderato



Coda



Example of the Pathetic Genus, in which are expressed its successions in the Chromatic Scale ascending and descending.

The first system consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. Each staff contains a series of chords, each represented by two circles (dyads) with various accidentals (sharps, flats, naturals) indicating the chromatic scale. The second system also consists of three staves in the same clefs, continuing the chromatic scale with similar dyad notation. The third system consists of four staves, with the top three in treble, alto, and bass clefs respectively, and a fourth staff below them, continuing the chromatic scale.

First example of passing immediately from a Key-Note to the sharp 7th of another Key

Second example, immediately passing from any Key Note to the key of its flat 2^d

The first example shows a transition from the Key of D to C. It consists of two staves: the top staff is in treble clef and the bottom in bass clef. The top staff shows a series of chords (dyads) with accidentals, labeled 'Key of D' and 'Transition to C'. The second example shows a transition from the Key of D to the Key of E. It also consists of two staves: the top staff is in treble clef and the bottom in bass clef. The top staff shows a series of chords (dyads) with accidentals, labeled 'Key of D' and 'Transition to the Key of E'.

It must be observed, that to feel the effect of the sudden modulation, it is necessary to remain a little while upon the second Chord, before we pass to the third. This tends to another Theorem, which few Musicians will dispute, namely, that there is one note in the harmony of every Chord which suits with every kind of movement, and another harmony quite different, which belongs only to Adagios. The Pathetic Genus appertains only to that

Acciaccature

The notation for Acciaccature consists of two staves: the top staff is in treble clef and the bottom in bass clef. Each staff contains a series of chords (dyads) with various accidentals (sharps, flats, naturals) indicating the chromatic scale.